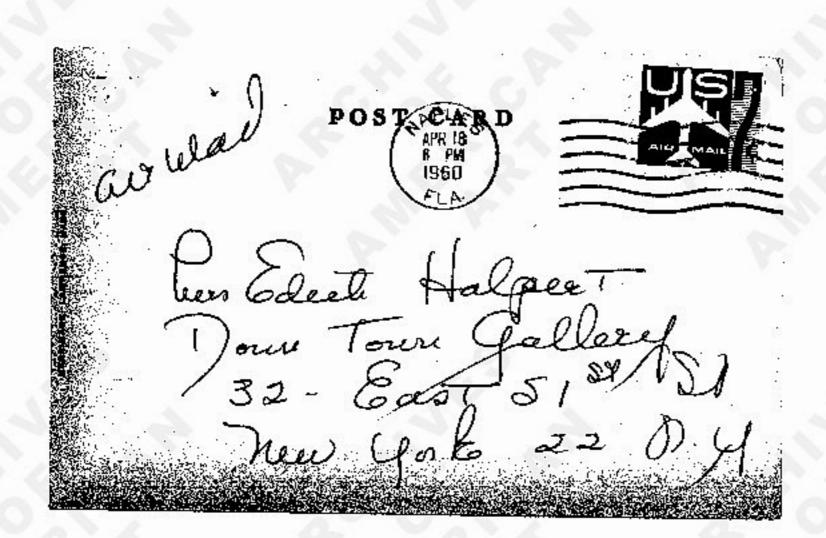
rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be dablished after a reasonable search whether an artist or probaser is fiving, it can be assumed that the information my be published 60, years after the date of sale.



Mr. Louis C. Jones, Director New York State Historical Association Femimore House Cooperstown, New York

#### Deer Louis:

I am most grateful for your very kind invitation to the opening at Feminore House. Unfortunately - and I am devestated - I shall be in Sarasota, Florida at that time, and since I committed myself to two talks scheduled for the 28th and the 29th with a trip directly to Chicago thereafter to act as one of the jarors at the Institute, it is impossible for me to take advantage of this kind invitation.

I look forward to seeing the collection at some future time and hope that you will be there when I wisit.

Good luck, and best regards to you and Mrs. Jones

Sincerely yours

BOTT .

rishe to published; introduction to be sing written permission resourchers are respansible for obtaining written permission from both series and purchaser involved. If it cannot be established after a reasonable nearth whether an artist or purchaser is giving, it can be assumed that the information may be politicated 50 years after the date of sale.

Mr. Bernard Vogel 501 New York Averme Brooklyn 25, N. Y.

Deer Mr. Vogel:

As I advised you when you were here several days ago. I was off for St. Louis the following day and returned last yesterday afternoon, to find your letter swelling me.

Unfortunately our bookkeeper has taken a two week vacation and it will be impossible for me to obtain the information you requested until mbe returns.

As I mentioned during your visit, each check we seek to an artist is accompanied by corresponding "purchase slips" like those you brought with you when you called. Mrs. Weber must have the balance in her possession and I would suggest that you ask her to locate these in view of the fact the checks for the smounts listed have cleared through our banksand must have reached the Webers.

On the other hand, if you can wait two more weeks I shall be very glad to supply you with deplicates.

May I hear from you.

Sincerely yours

WHI.

researchers are responsible for oblaining written peropsesson from both artist and purchaser involved. If it cannot be artishished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of age.



April 2, 1960

Downton Gallery 32 East 51st Street New York, New York

Gentlemen:

I would like to arrange an appointment with you concerning an exhibition of my lacquer paintings. I will be in New York April 19 to 21, 1960.

I have exhibited extensively in local, Albright Art Gallery, and national shows; receiving a number of awards. Just recently I had a "one man show" at the Junior League of Buffalo. Enclosed is the invitation I designed and printed. The reproduction is a painting entitled "Daily Doubles" with an expression of a fast, forward movement. It is a 3' X 4' rainting done in brilliant color. Quite a number of my paintings express movement; such as Jazz Musicians, Ferris Wheel, Merry Go Round and others.

Many of my paintings are in private collections locally and in other states.

I have been en art teacher for twelve years, now teaching at Amherst Central School in Snyder, New York.

I would appreciate any information necessary regarding this interview. Thanking you in advance, I am,

Sincerely yours,

Frank P. Altamura 160 Columbia Parkway Buffalo 10, New York Mrs. Sumuel Hochelson 994 Montheidge Avenue Buffalo 14, New York

Apr. 12,1960

Dear Mrs. Halpert. The Mirella Bentiroglio

letter informing me that Ben Shahn's

"Third Allegory" is appearing in

book on his life - in Haly, come

as a great surprise.

I want to thank you from the very better of my heart for your kindness-

Most confess - I've never quite been the same since 1 walked out of your office two years ago and learned what the Levich's did - Jou must know that I put my very soul into the project and had hopes to build a really important collection. H was an ophill effect every mich of the way to have gone as for as I did - communitywise - Them to hear about the herick action disturbed

April 12, 1980

Mrs. Gladys Glin 24 Cornelia Street New York, N. Y.

Dear Mrs. Oline

buring the hawaitan show held here in Jeneary, you expressed a desire for advanced notice of the one-man exhibition of paintings by Tseng Yu-Ho.

Her one-man exhibition of twenty paintings dating between 1958 and 1956 will open to the public on fuesday, April 19th, with a preview and cocktail party the preceding day (Monday) from five until seven o'clock.

however, the exhibition will be hung by ten o'clock Monday morning and you are velcome to come in anytime during the day to have the first opportunity of seeing the group as a unit—and I hope that you will return to the party where she will be the honored guest.

I look forward to seeing you.

Sincerely yours,

E@L spb

Mrs. Curtis Allen Crefeld Street and Norman lane Chestnut Mill, Philadelphia

Dear Mrs. Alless

Thank you fer your therming note.

As I advised Bill Commings, I shall be in Sarasots on Sunday, May lat, and on route late that evening to Chicago, with the hope of returning to New York on the fifth of the month.

I cannot tell you how much I regret missing a Skowhegan School meeting, which is always one of my special treats.

I hope that you will have occasion to be in New York in the near future and that I shall have the pleasure of seeing you.

Sincerely yours,

EGitpb

F

#### BOSTON ARTS FESTIVAL

31 NEWBURY STREET . BOSTON 16 . COMMONWEALTH 6-1160

Managing Director

DIGGORY VENN

April 1, 1960

Honorary Chairman

MAYOR JOHN F. COLLINS

General Chairman

NELSON W. ALDRICH

Vice Chairman

JEROME M. ROSENFELD

Secretary

RICHARD A. BERENSON

Treasurer

ARTHUR G. B. METCALF

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Thanks for your cheery note. Your memory serves you well. We have had invitational components in the past, and undoubtedly will again, but not this year.

So I'm sorry we won't have you represented in 1960, but I'm glad we can count on your support under different circumstances.

I trust all goes well with you, and I look forward to checking on this in person rather than by letter.

Sincerely,

Diggory Nenn

Managing Director

DV/ab

Mr. Brinton Sherwood Mermoellis, 13, 1 ° 12 Medrid, Spain

Dear Mr. Sherwoods

Thank you for your letter and for your check which we are applying to your account.

I am very much surprised that our original bill, together with monthly statements sent out automatically by our bookkeeping department have not reached you during this entire period. I note that the address corresponds with that in our resord file. The final statement is now enclosed as you requested showing the balance of \$76.48. We shall of course be most grateful for payment on this as it is very embarrassing for us to withhold payment from our artist for \$6 long a period.

I am most grateful for the check you sent us and of course am delighted that you are enjoying the Shahn silkscreen, When you return to the U.S.A. I hope you will pay us a visit. Meanwhile, I look forward to hearing from you.

Sincerely yours

RED.

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchases involved. If it cannot be tablished after a resconsible search whether an artist or orchases is living, it can be assumed that the information by the published 50 years after the date of sale.

April 18, 1960

Mr. William N. Eisendrath, Jr. Assistant Director City Art Masoum of St. Louis St. Louis 5, Misseuri

Dear Bills

You are a dell. The S'Keeffe photograph arrived and we are very happy to add it to our reserts. Although I did not sell it to the City Art Museum, I must admit it is an excellent example.

I have so much to thank you for that it is positively embarrassing — first, the flowers, which gave me pleasure and a great sense of importance. First, also, was the experience of meeting Ema who is a grand gal and who was equally kind. Secondly, taking time off to tote me around, to say nothing of the dightful lunch and equally delightful dinner, places you in the category of my most favorite manager. And, out of sequence, it was wonderful to be with you, although I should not admit this as such expressions might ruin my long-standing reputation as being a hardboiled dame.

In retrespect, my brief stay in St. Louis was a remarkable experience. The floating glimpse of the museum collection, plus seeing the collections you enumerated in your letter (didn't you muit a daughter along the lime!), all aid up to a total of great interest to me. I result many of the paintings and sculptures I now with the greatest of pleasure and am gradually disentengling them sufficiently to recall where I saw which, but it really desset matter. Afterpail, the works of art count far more than the summers, but God bloom the latter, as well.

In any event, you know that I am most grateful to you for everything and hope to see you very sees. I premise not to meralize nor to suggest a big plan of operation. I have a lot of ideas but shall keep were.

and so, with kindest regards to Ens. and you, I am

Gratefully,

till and

gute her on his col

Prior to publishing information regarding major transaction researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information partition of the contributed for years after the date of sale.

## THE CORCORAN SCHOOL OF ART

OF THE CORCORAN GALLERY OF ART

WASHINGTON 6, D. C.

RICHARD LAHEY

METROPOLITAN 5-3211

6 April, 1960

Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Sirs:

We are planning to use reproductions of works by several of the outstanding alumni of the Corcoran School of Art for the 1960-61 issue of our catalogue. Mr. Abraham Rattner is one of the artists selected for this purpose. It would be a service to us if you would obtain permission from Mr. Rattner; and since the photographs in our gallery files are not as recent as they should be, if you could send us a black and white photograph of his work.

Your cooperation in this matter will be greatly appreciated.

Sincerely yours,

Charles Forsythe Assistant Principal

Charles Foreythe

CF:bi

(To) Sandak, Incorporated 4 East 48th Street New York 17, New York

We hereby give you permission to make color negatives of the object(s) in our collection listed herewith, with the understanding that you may have slides made from these negatives, and distributed and sold, under your supervision and control.

#### Lunenberg Sheeler

It is understood that positives or color separation negatives will be available to us by agreement with you.

It is also understood that any use of these negatives by you, other than for slides, will be subject to further agreement between us and you.

	(Signature)
	Mrs. Edith Gregor Halpert
	The Downtown Gallery
	32 Rast 51st Street
)	New York 22, New York
(Date)	

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

April 13, 1960

Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Mrs. Lawrence Pollock asked me to look at the painting by Dove which you sent down recently for purchase consideration. I think it is an interesting painting but I asked her to let me have a look at some other things by Dove, Marin, Hartley, etc., which you might have when I get to New York after the museum association meeting the first of June.

I hope you will be in New York at least the first or second weeks in June because I would like to talk to you about this and other possible acquisitions. We want to work rather steadily on important acquisitions in the American field and I am sure you will be very helpful to us in plans of this nature. I will try to bring along what we have and what we do not have and we will see if we cannot make a few long range plans.

Meanwhile, I will ship the Dove back to you so we will not have it out so long but I hope it will still be around when I see you in New York.

Best personal regards,

Jerry Bywaters Director

JB/cs

\*a list

I. M. Pei, B.A.

Basen H. Leonard, R.A.

Henry W. Cobb. H.A.

Don Page/graphics

W. L. Slayton/planning

Araide Consutts, E.A.

Leonard Sacobson, B.A.

Poton

April 18, 1960

Miss Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Miss Halpert:

I am sorry to have missed Zajac's exhibition but I was on the West Coast while it was on.

I do recall our meeting with great pleasure and I want to thank you for remembering me.

Sincerely,

I. M. Pel

IMP/b

VIA FORTELANA 85, SUT 15

S APRIL 1960

MERS EDITH G. HALPERT DESCRIPTION GALLERY 32 EAST 516T STREET

IT WAS MORBERFUL SEEING YOU ARAIN. AND THANK YOU SO MUCH FOR YOUR FAITH IN MY NEW MORE. IT WAS A JOY TO LEARN THAT YOUR THUST IN ME WAR BUSTAINED THROUGH THESE NEW REALIZATIONS.

AE YOU PRODUCT KNOW, THE PUREUM OF PROCESS ART LENGING LIBRARY TOOK THREE OF MY PAINTINGS. HOLEYER, BITTERS ON THIS SIDE OF THE ATLANTIC, I PROSABLY KNOW LESS ABOUT WHAT HAS HAPPERED BURING MY SHOW THAN YOU BE.

I MAYE RECEIVES A FEW OFFERS ALREADY. BUT BINGE MANY OF THE REALERS WILL BE IN NOME THIS BEFORER, I AM MASTING UNTIL THEM SEFORE MAKING ANY SECIETOR.

I HAPE YOUR THIRD PLACE PROBLEM HAS RESOLVED ITSELF BY HOW.

WHAT GOES MENS ASSUT THE ZAJAG EXHIBITION! I MAE SO HAPPY TO LEARN IT WAS SO SUCCESSIBL. AR I TOLD YOU, I AM A GREAT ADMINER OF HIS MORK AND HAVE ALMAYS FELT THAT THE BOWNTOWN CALLERY-ZAJAG GOME MAYION WOULD RESULT IN A GOOD THING. ...

PLEASE EXTEND MY REGARDS TO MR. MARIN AND MR. ALLEN, WITH ALL SEST MICHES AND PONDEST RESIERS, 1 MI,

SINCERELT,

Philadelphia . New York . Chicago . Debroit Borion - San Francisco - Hellywood -

Sund efor & Rachum

### N·W·AYER & SON 180.

West Washington Square, Philadelphia 6 WAlnut 5-0100

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

After our discussion with Abe Rattner, the two suggestions were relayed to our Chicago contact man. Today, upon my return from a week in Florida, I found a memo with a suggestion that we hope will appeal to both you and Mr. Rattner.

Mr. Eckerstrom, who is a good friend of Abe's and now director of design for Container Corporation, is offering this kind of proposal. He would like so much to have a stained glass panel for the effect and interest it would create both in their collection and the travelling show, that he will make an exception in the budget and offer a total figure of \$2,000 for the glass panel.

I realize that this is several hundred dollars less that you had designated, but don't you think that there might be some way of doing this, even if we make a slightly smaller panel? Would you please consider this and see if it can be worked out. Perhaps the glass studio can do it for less or we can contact another studio, and if Abe can reduce his price a \$100 or so, wouldn't it be feasible?

I would appreciate very much you giving this your best consideration, and let me know what you think. I will keep hoping that it will work out until I hear from you.

Cordially,

Art Director

April 12, 1960 WR:bt

### jom both artist and pure established after a reason purchaser is living, it can may be published 60 year

## THE MUSEUM OF MODERN ART

**NEW YORK 19** 

IT WEST 53/d STREET TELEPHONE: CIRCLE 5-8900 CABLES: MODERNARI, NEW-YORK

THE MUSEUM COLLECTIONS

April 4, 1960

Dear Edith:

The Museum's present insurance policy has a \$500 deductible clause. This means that we have no way to collect insurance for the repair of minor damages. The only way we can grant your request to maintain our own policy on Stuart Davis' Visa during the period of loan to the Downtown Gallery is if you will agree to meet the costs of any possible damage up to the sum of \$500.

Our insurance company bases its rate in part on the fact that a certain proportion of our collection is out on loan continuously and is therefore insured by the borrower. They have asked us not to make exceptions, but I believe we can do this in your case if you can guarantee us re-imbursement for any possible repairs as indicated above.

Sincerely,

Dorothy C. Miller

Curator of the Museum Collections

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51 Street NewYork 22, N. Y.

DCM: ew

#### CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: DANIEL K. CATLIN . Vice-President: HENRY B. PFLAGER . Director: CHARLES NAGEL . Secretary: MERRITT S. HITT

April 5, 1960

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, N.Y.

Dear Edith:

Enclosed is the photograph of the O'Keeffe with all designations from the rear of the picture written on the rear of the photograph.

You visited the following people, Mr. and Mrs. Sydney M. Shoenberg, Sr., 22 Portland Place, St. Louis S. Missouri, Mrs. Mark C. Steinberg, 233 Woodbourne Drive, St. Louis S. Missouri, Mr. and Mrs. Joseph L. Tucker, 102 Aberdeen Place, St. Louis S. Missouri, Mr. and Mrs. Joseph Pulitzer, 4901 Pershing Place, St. Louis S. Missouri.

We all enjoyed your visit and lecture hugely. Come back soon again. With warm greetings from us all,

Fondly,

Biel

MNE/va

William N. Eisendrath, Jr. Assistant Director

April 12, 1960

Mr. Armand Empf 566 Park Avenue New York, N. Y.

Deer Mr. Erpft

Because of the tramendous interest in the Kajac exhibition, we decided to extend it another week but shall be ready to deliver the sculpture you purchased on Monday or Tuesday.

Felix Landau mentioned his lengthy conversation with you about Zajas's Deposition. I should very much like to discuss the matter with you at your convenience. Wen't you please let me knew when and where.

It is always a great pleasure to see you.

Sincerely yours,

EGisph

MRS. J. WATSON WEBS 740 PARK AVENUE NEW YORK 21, NEW YORK

April 5, 1960

Dear Edith:

Am rushing this check off to you before I take off for South Carolina for more business with my son Sam regarding our place down there. Will be in to see you as soon as possible after my return.

Am delighted to have this painting.

Affectionately,

Electro

Mrs. Edith G. Halpert Downtown Callery 32 East 51st Street New York, N. Y.

Enclosure: Check \$11,700 bal. due on Kuhn painting

searchers are responsible for obtaining sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or orchaser is living, it can be assumed that the information sy he published 60 years after the date of calc.

Mrs. W. L. Schoenheimer

goodfrey Rd Western, Connecticut

agril 17, 1960

howntown gellery how york, 4.4.

Thank you very usual for your involation to attend the preview reception for Treesp Yu. Ho's exhibition. I much regret that I cannot come to her york on the 18th but will certainly try to dray in later his week. I must been what is around, Rendly give her my best rishes.

fincerely,

Cuchboursence

Mr. Berge Marshi

the part of the second colors welcome to the openions of the half the colors of the second of the se

recording of response and only apply of the own of april 12 to

Mr. Beria Miraki Beria Miraki Gallery 166 Kewbery Street Boston, Massachusetts C. 20100000

Dear Borist

You are a dear guy and your letters always teach so very deeply.

I den't have to talk you what a great pleasure it is to have you here and also how much I regret that the visite have become much too rare indeply.

Our accountant is coming in the latter part of this week and I hope that we can find some way of straightening out the weathervane business which will be beneficial to you. Meanwhile I do want a record of the molds that you have so that I can try to place them in museums, et cetera, to remumerate you for the investment that you made. Also he will check our joint accounts now and everything will be atraightened out before I leave for Sarameta, Florida, where I have to give two talks - and boy, am I bored with the idea of one of them which relates to Bussia. It is bad enough to hear someone else repeating himself but it is much worse when you do it yourself, even with the many variations which I incorporate. A propos, I thought that I finally found someone to take ever the many routine duties which I attend to evenings and Sundays (this is a gorgeous day and here I am at the Ediphone talking my head off on the fourth record) but the deal did not materialize. Perhaps I should place an ad somewhere as I cannot go on at this rate very much lenger. I still feel that it is much more advantageous to American art and artists for me to schlopp around the country as I did to St. Louis last week and now to Sarasote, etc., than to packke with catalogues, dictation, and all other details, which I find as utterly dull.

The pharmaceutical project I discussed with you has not died but it is very weak at the moment and one of these days I will send hack the wood carving which I berrowed as it is unfair to you to hold it out this length of time. As you know these companies are all being investigated by Congress and none of the officers are in the mood to propose a million-dollar art project. When this plans eventuates, I certainly will need your help in the primitive field. And this has no reference to your ago, dear.

I am still waiting to hear from Moses about his trip to New York.

Mr. Poter W. Guenther Exhibition Chairman The San Antonie Art League Witte Homerial Museum Brackenridge Park San Antonie S. Texas

Dear Mr. Guenthers

Some months ago we made plans for a large retrospective exhibition of Ben Shehm's work to be held at the Stodelijk Museum and subsequently in The Bague. Although the exhibition is scheduled for the summer months, I doubt whether the material will be returned in time for an October shewing in this country, particularly since the last letter received today indicates an extension through the month of September. Under these circumstances, the paintings and drawings will not be here until early Nevember.

Thus I think it would be best to plan for the John Marin show instead -- the alternative you suggested.

In all exhibitions of work by these major artists, the obligations include all the expenses involved in packing, shipping, and insurance to and from the gallery. In addition, we request the guarantee of the purchase or sale of one painting. This is in lies of the customery restal fee charged by various organizations.

is there is considerable time before the specified date, you will have an opportunity to consider the matter at your leasure and advise so later in the year.

Sincerely yours,

#GH:ph

April 16, 1966

Mr. Felix Landau Felix Landau Gallery TO2 North La Cienega Boulevard Les Angeles 45, Galifornia

Dear Pelixt

I really den't know why pasple are so apast about Siemese twins. I can think of no more wenderful idea than having two bodies, particularly when one runs an art gallery in New York City, and of course both of them should be young.

With all the attendance for the Lajas show and the number of people who came in to see our old boys in the showroom, to say nothing of the young amseum directors and/or curators or whathaveyou and Mr. Bell's borrible invention, it is impossible to do any planning absad. Moreover, the crates of paintings by Issug Yu-bo whose show was to have opened a week age were misdirected and I stayed up two nights to arganize the catalogue which went off first class late last evening. It is a mad mad world and as I have frequently said, there must be an easier way of making a living.

All this is in the form of a preamble or rather explanation for not letting you know about the John Marin exhibition which you are planning from June 20th to July 9th. I had asked John to write to you and I suppose he did, stating that this would be available as scheduled.

On Twesday or Wednesday after the opening I shall arrange to spend an evening with John to make the actual selection of the paintings for the exhibition. Unfortunately there is no color plate of any painting mosaid and it seems rather silly to reproduce something which you cannot include in your exhibition or can sell. If you care to carry out this inexpensive process you have in mind, we can send an original painting to you immediately for the two-color job. Otherwise, why den't you just stick to the good eld-fashioned method of reproducing a painting in black and white.

Since you received a copy of my letter to Lajas, you are avers of the fact that the exhibition has been a great success and that this success will continue hereafter as enough people have been alerted to the quality of his work and will in the quiet of the showroom find other examples most desirable. In the new group which we substituted this work we have sold two and there will be others. Marboro Books 131 Variok Street New York, N. Y.

Gentlemen:

I has been suggested that I communicate with you regarding a lot of books in our possession.

I am referring to the book entitled "Pop" Hart, with an introduction by Holger Cabill; typography by S. A. Jacobs; reproductions by Meriden Gravure and Presework by the Van Been Press, New York. Publication date was 1928.

While the book had a tremendous success with the entire limited edition sold out before publication date, we had no occasion to promote it after 1930 when the artist died and we no longer acted as the artists agent.

Very recently his work has been revived and interest in this artist is in the ascendancy. Since we are not qualified as book sellers I should be willing to dispose of the entire lot at a very reasonable price, to save further storage expense. A copy is being delivered to you by messenger together with a letter. If you are interested I shall make an accurate count, but I believe we have between two and three hundred books of the popular edition.

As a constant buyer of your books ordered through your advirtisements etc., it seems logical that I should address you before contacting any of the other distributors.

May I hear from you shortly.

Sincerely yours

Man .

NEW YORK 19

11 WEST 53-4 STREET TELEPHONE, CIRCLE 5-8900 CABLES, MODERNART, NEW-YORK

April 14, 1960

Mrs. Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of April 12th. We did receive a bill from you and also one from Mr. John Marin, Jr. for the photographs already supplied for the Art in Embassies project, and payment from our Treasurer's office should be forthcoming very shortly.

Mr. McCray is in Milan at the moment for the opening of our exhibition 20TH-CENTURY ITALIAN ART FROM AMERICAN COLLECTIONS and will return the first week of May, at which time I am sure he will get in touch with you about the Shahn exhibition. If I can be of any assistance in the meantime, I hope you will let me know.

Sincerely,

Waldo Raemussen
Executive Assistant

The International Program

on both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information say be published 60 years after the date of take.

Parit 1/22/60

April 1, 1966

Miss Dorotby C. Miller Carater of the Nuseum Cellestians The Museum of Modern Art 11 West 53rd Street New York 10, M. Y.

Dear Borothys

Thank you so much for your letter of March 18th and for having agreed to lend the Stuart Davis pointing Yisa for our exhibition.

I wonder if it would be possible for the nuseum to retain the painting on its permanent policy and send us a bill for the pre-rate promium. We have made this arrangement with the other institutions and I hope that this will fit in with your routing.

Again, many thanks.

Sincerely Jours,

EGR#pb



# UNITED STATES INFORMATION AGENCY WASHINGTON

April 7, 1960

Dear Mrs. Halpert:

Enclosed are copies of the issues of America

Illustrated in which appear paintings by the artists

you represent.

It was a pleasure meeting you and we'll be looking forward to the photographs of Bill Zorach's sculpture.

Thank you.

Sincerely,

Maria Baland

Picture Editor America Illustrated

Enclosures:

7 copies of

America Illustrated

Mrs. Edith Halbert Downtown Gallery 32 East 51st Street New York 22, New York

Anril 4, 1960

The Downtown Gallery, Inc. 32 East 51 Strect New York 22, N.Y., E.E.J.U.

Gentlemen,

In a note received from Bill Michols of 249 East 50th, he informed me that you had called requesting my whereabouts in regards to a bill that I have with you for a silkscreen by Ben Shahn.

The silkscreen is in my postession, received over a year ago but to date, I have never received a bill for this. I, of course, am partly to blame for not having written requesting a bill but the matter did slip my attention and the print has become such a part of the ambiente that I look at it forgetting completely that it hes not been paid for.

The enclosed check for fifty dollars is pretial psyment on my account and when you send me the exact accounting I shell send you full payment by return mail.

Very truly yours,

operchira are responsible for obtaining written permission on both artist and purchaser involved. If it content be stablished after a reasonable search whether an artist or trichaser is living, it can be assumed that the information by be published 50 years after the date of sale.

PO NOW

April 16, 1966

Mr. Joseph C. Sleame, Director Ackland Art Center The University of North Carolina Chapel Hill, North Carolina

Dear Mr. Sleamet

Thank you so much for your letter. I was ever giving my all to the town of St. louis and have just attacked my voluminous dictation folder.

Of source I am delighted that you and your Beard decided on the two paintings listed in your letter of April 11th. Those "piemest" paintings, I am sure, after a very long period in the American art field, will serve a valuable purpose in the edication of the artists especially and the public in general. As a matter of fact I am very happy that the climate in relation to "novelty, youth, and occentricity" is now going by the heard, although I feel it is vital to us to study and help the new generation as it comes along. In any event, we are very pleased with your decision.

An invoice for the two paintings you selected is now enclosed. Both of these pictures, as you probably know, have been withheld from sale for a great many years but the timing at this mement is so ripe that it seems legical to release them for a new public.

It was a great pleasure to see and talk with you and I look forward to another visit in the near future.

My very best regards.

Sincerely yours,

Edityb Englosure BRESLER GALLERIES
729 MORTH MILWAUKET STREET
MILWAUKEE 2, WISCONSIN

April 19. 1960

Ars. Edith Halpert Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halperts

On February II, you wrote us concerning some photos of Georgia O'Keefe paintings or watercolors. We thank you for the letter, but as to date we have never received any photom graphs.

If you have photos of any other work that would run around \$2500 in the "not too abstract" field we would appreciate it.

The quality is more important than the size.

Our client would rather have a good drawing by a wellknown artist than a painting that is not top flight.

Very truly yours.

BRESLER GALLERIES

Robert a Veldma

Robert A. Veldman

RAV: Inc

respectations are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of asic.

Mr. Richard Hirsch, Director Allenteem Art Huseum Fifth and Court Streets Allenteem, Pennsylvania

Dear Mr. Aireant

I am morry that I misunderstood your letter.

of course it will be possible to extend the Sheeler exhibition to a much larger collection. And of course you realize that elmost all the examples will have to be borrowed as at the memorat we have only one unsold painting by the artist.

Hay I suggest that you obtain a copy of the catalogue published by UCLA of the most recent comprehensive retrospective of Sheeler's work. The exhibition was organized by Frederick S. wight of the University and he also prepared the foreword, etc. I feel that the catalogue with its numerous reproductions will give you a basis for future selection.

Also, when you are next in New York (and please give me several days' notice so that I may make my plans accordingly), I shall be glad to show you a more complete record of Sheeler's work and discuss further details with you.

Sincerely years,

Ellis pa

both artist and purchaser involved. If it council to blished after a reasonable search whether an artist or baser is fiving, it can be assumed that the information be published 60 years after the date of sale.

April 6, 1960

FRLIX LANDAU GALLERY

702 N. La Cienoga

Los Angeles 46, California

Olympia Z-1444

Dear Edith:

I am delighted that the new Zajac pieces finally got out of Customs. Except for one piece which I had sold from the photograph and which I marked not for sale, you can select whichever onem you want to keep after the exhibition.

Speaking now of the unique pieces, I doubt that you will want to retain all of them. I would prefer if you kept the ones that came from California, in addition to some of the new ones.

In reference to the four pieces you mention in your letter, "Portal" and "Small Bound Goat" are the last casts.

I have a "Lamb in Repose" on the way to me from Italy and will forward it to you as soon as it arrives.

As far as division of available casts is concerned, my idea is as follows: as long as there is more than one cast still available, I will see to it that you have one in stock, if you have the room for it. Then, as pieces get sold, I will replace them. When we get to the last cast, we can then decide who needs it more.

To make myself perfectly clear, which I am not sure I am doing, you may retain any of the pieces you now have, with the exception of the loaned "Easter Goat #2" and the small sold one. It is entirely up to you and to the amount of prace you have available.

I think we did terribly well in the press and I know that that would not have happened anywhere except at your place. I think you know how highly I regard you and your Gallery, dear Edith, and how pleased I am that we are doing this thing together.

nor to publishing internation regarding state transactions, sourchers are responsible for obtaining written permission on both artist and purchaser involved. If it expect be dablished after a reasonable search whether an artist or inchaser is hiving, it can be assumed that the information may be published all years after the dats of sale.

This is a fast message unless its deferred char-

actor is indicated by the

peoper symbol.

# WESTERN UNION

SYMBOLS

TELEGRAM

DE-Day Letter NL-Night Letter

LT = International Letter Telegrap

The filling time shown in the date line on domestic relevant is STANDARD TO THE STANDARD TO THE at point of destination

BARATIS (NAT 92) 22 COLLECT VIA AR INFINE APR 9 2 02

MINNEAPOLIS MINN 9 1020 AMC 2 COLLECT VIA AR INFINE APR 9 2 02

ANS NA581 NL PD 8 NYK-PO 3 37 07 32 EAST 51 ST

WELCOME TO USE MY FORWARD AND SIGNATURE. WE HAD ALREADY WIRED DETAILS OF PAINTING SHIPMENT. WILL START TRACER FROM THIS END.

HARVARD ARNASON WALKER ART CENTER.

21 3001-6x050

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Dr. W. Sandberg Director of the Numicipal Museum Stedelijk Museum Paulus Petterstrat 13 Amstordam, The Netherlands

Dear Dr. Sandbergs

having done a hit of touring, for a lecture, et estera, I have just managed to return to my voluminous dictation felder.

I have reviewed all the correspondence which has passed between you, Dr. Wijsenbeck, and me, and now realize that some anegative entered which need some immediate ironing out to make the exhibition feasible with an opening in June. A few additional photographs will be sent to you representing later pictures than you now and which could be used for substitutions in the event that nome of the lenders had made other counitments.

In regard to the financial problem, the cost of packing pictures individually in various parts of the country (you will notice that the paintings are distributed in many states of the Union) will be rather coutly unless the crates, in each instance, are kept intact and ment quantitatively together with those which are packed in New York City. In some instances we will mak the collectors to bring in the works if they are motoring to the city. But in any event, I can hexard a guess that the separate shipments will amount to about \$500., provided they are not immured individwally by those who cannot extend their insurance out of this country. To counterast such single items, I would suggest that in writing to the landers the exhibition form contain the question as to whether they would consider retaining the work of art on their policy until it is returned from Helland and to their homes. Otherwise it would be much chinger if all these were placed on your insurance, since the presium rate is far lower abroad them it is in this country.

I gather that the Holland-America Line will undertake the transpertation. This, of course, will be a transmisses help.

Another thought I had was to send all the drawings and graphics weframed, presiding the necessity of protecting the glass in each instance and crating. The pesters could be sent in a rell, with the same savings idea in mind. Incidentally, I am seeing Perter McCray within the next few days and may question him subtly to assering to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

7

Mrs. Edith Gregor Halpert Director, The Downtown Gallery 32 East 51 Street Hsw York, New York

Dear Mrs. Halpert,

I would like to invite you to come to my studio on the 2nd floor at 2827 North Broadway while you are in Chicago. Specifically, I would like to show you my paintings with a view to having an exhibition in your gallery in New York.

While I am living in Chicago at the present time, I have spent the greater part of my painting life in Europe and have exhibited in one-man shows in Paris and Home. My paintings would, I am sure, be of interest to you.

I would greatly appreciate it if you could find time to telephone me and arrange to see my work while you are here. Thanking you,

Sincerely

Rufino Silva

2827 North Broadway 2nd floor Chicago 14, Illinois

Telephone: Bittersweet 8-9443

## WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A PREE PUBLIC ART MUSEUM—FOUNDED 1942

25 ATHENEUM SQ. NORTH HARTFORD 3, CONM. TRIPHONE JAckson 7-2191

April 14, 1960

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

I am planning to come to New York on May 11th and 12th and I still have in mind that you spoke about adding to the Folk Art Collection which you have been so generous in giving our museum. I believe you talked about the possibility of adding sculpture and a few other things which are in the warshouse.

We have tried several times to make an appointment and I wondered whether some time on May 11th or 12th I could arrange to see you. I have to go with Adelyn Breeskin to see Edward Colborn of the Art Index on one of those days, but the rest of my time seems to be fairly clear. Could you let me know whether this is possible?

It was nice to see you the other day and you were most helpful to our Collector's Corner ladies. With all good wishes.

Very sincerely yours,

C. C. Cunningham Director

rior to publishing information regarding sales transaction researchers are responsible for obtaining written permiss from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published if 9 years after the date of sale.

to be completely frank in the matter. Also, I must confess that I am very which disampoint the first poped my problem was solved.

If you are any small smill that expenses in conjunction with the time time spent of the willers, planet cond me a bill. It was really a gradual nallA expression planet to have you dere and it is regretable that the risk of the risk of the continue of a persanent lucrative post is not marranted. sirrented. sirrented. continue the Back Colors of a persanent lucrative post is not marranted. sirrented.

'y very see trade,

Dear Jerry:

I hope your trip home was a pleasant one.

For the first time in a long period, my plane left on the nose and arrived directly on schedule. The stay in St. lonis was rough as usual because in addition to the talk, which actually did not disturb me, there were so many social events that I left in a dage, and I am exceedingly weary. This has become routine and I can find no way of curing or eliminating the social angle.

In the few quiet moments I had enroute to and fro, I thought seriously shout your visit to New York and our several conversations in relation to the plans for the future. I am sure that you have done likewise.

Actually. I am very pleased about my instinct in relation to suggesting your visit to New York where you would have an opportunity to study - even if superficially - the functioning of the personnel and me, and the problems of housing, schooling and finance.

By the same token it gave me an opportunity to study the situation also, Frankly, I still feel at odds about assuming the responsibility of the transfer from the "safe" life you lead on the coast and the complete security this offers in opposition to the risk entailed in functioning within the context of an art gallery with its vaciliation and dependence on hamen equations from both directions - the artists and the public. In relation to the latter, there is an absolute requirement for heart-felt enthusiasm in connection with the wares which are sold by a gallery. It is this enthusiasm which carries through to the public and which is vital for the welfare of the artists and for the maintenance of the gallery. While I was thoroughly convinced that you meet all the other requirements, end more. I did not feel that the "wares" made the appropriate impression on you. This disturbed me, and knowing your requirements financially I am well aware that the finel figure you mentioned would be impossible to meet under the circumstances, because in the final analysis it is the sales in the gallery which warrant the income accordingly. The possibilities for this are such too uncertain for me to assume the responsibility, a factor which has controlled many of my activities. Thus, I think I owe it to you to write in this manner calling your attention to the limited security a private organisation can offer.

Anticipating your May let decision, I think you will agree that it is best

gin: W

rior to publishing information regarding sales transactions, somethers are responsible for obtaining written permission om both artist and purchaser involved. If it cented to stablished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information my be published 60 years after the date of sale.

Mrs. Andrew Ritchie 31 Everit Street New Haven, Connecticut Dear Eldeth We wie be new york the 10 1 and so ceroued lake nemy uper - and "meso O' Teeffer See never forger the first time she same to see Conne Berens and he asked her her name. She soud "From 6' teeffer and he bless hum soud @ Keeffee what? (5) Hope all goes well

7

Mr. James Elliett
Assistant Chief Curator of Art
Les Angeles County Museum
Expesition Park
Les Angeles, T, California

Dear Jims

What with all my trajpoing around the country and devoting every moment of my time at the gallery selling art, I have not had an apportunity to shock into the situation referred to in your letter of Hereh 29th.

In going through my correspondence I find that an December 11th Mrs. Stanley Freeman addressed a letter to me asking me for an estimated valuation of the Ratiner which she had decided to give to the UCLA. There was no mention of any other institution and I merely gave her the figure she requested. I had no idea whatseever that she had any other institution in mind and believe me that I had no part in directing ber in this situation.

When she next comes to New York I shall try to recommend a gift to the County Museum which I note from your last paragraph shows signs of better days. And so I say Amen.

I am very happy that you are planning to ship the Davis on April 22nd. We have been very fortunate with our exhibition plans as everyone with one exception of a pointing which is traveling in Europe today has agreed to the leans and the exhibition should really be a very exciting one. Of course nothing will be for sale and I suppose I am elightly mad to have a show of this kind which is both expensive and entirely unresumerative. However, a good show in a good show and nothing else matters much.

I certainly look fermend to your visit in May. Do lot me know in advance so that we can plan as entertaining evening.

My very best regards to you.

Sinceroly yours,

Militar

### Queens Callege PLUSHING 67, N. Y.

April 19, 1960

Downtown Gallery 32 East 51st Street, New York, N. Y.

Centlemen:

I should appreciate your sending a catalog of your current Zajac Exhibition, if available.

Any poster, publicity or other publication on forthcoming axhibitions which you care to send will be posted and made use of.

Thank you for your kind interest.

Sincerely yours,

(Muss) Roberta Berg

Roberta Berg, Art Library Paul Klapper Library Queens College, Flushing 67, N. Y. Bignou

Feigl

Hapmer H

Hirschl-Adler HA

Knoedler K

Van Diemen-Lilienfeld LIL

Midtown M

Milch Niveau Perls N MI

PAS **Fassedoit** 

Silberman

Schneider SÇ

St. Etienne ST

Rosenberg

Valentine

Willard

Nisa Barnice Kreek 1209 bembard San Francisco 9, California

Dear Miss Erocks

Thank you for your letter.

Becently we received from the artist's widow a group of very expiting watercolors which we are now framing with the intention of having a one-wan show before the season ends.

The price range of these Beves is from \$250 to \$350. Some of these are being photographed and if you would like to have several prints sent to you, I shall be very glad to mail them to you as seen as they become available.

Wen't you please let me know.

Sincerely yours,

EGEsph

ter to probleshing information regarding sales transactions, tearchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be abbished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information by he published 50 years after the date of sale.

April 12, 1960

Er. James S. Schrams Fost Office Box 727 Burlington, Iowa

Dear Jims

It was so nice to hear from you. Strangely enough, a few minutes after your letter arrived, in walked Dorothy and I was delighted to see her. However, she looked very tired and I hope that she can get home to rest away from measles, samps, and other difficulties.

I cannot tell you how serry I am about your son-in-law's illness. Having been a close observer of similar situations in my own family, I realize what a trial this is for everyone concerned and certainly extend my deep sympathies to you and Do.

Now to get to John Marin. If you would like to use it as a credit, we shall be glad to allow you \$2000. On the other hand, if you would prefer to take advantage of the tax situation, we can extend the figure a little beyond the retail price and give you a valuation of \$3000. If you will let me know which arrangement is preferable to you, I shall write you accordingly. Also, please don't worry about the balance due us. You may send a small check occasionally or let it ride until the end of the year as business is popping in the gallery and we want you to be relaxed in coanection with this situation.

I wish I could induce Dorothy to spend an evening with me and sens amoing friends that I would select for the occasion and I hope that when you come to town you will save a little time for a visit.

My very best regards.

Sincerely,

EGH: pb

1

# UNIVERSITY OF NORTH CAROLINA

April 11, 1960

DEPARTMENT OF ART THE WILLIAM HAYES ACKLAND MEMORIAL ART CENTER

> Miss Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Miss Ralperth:

I am pleased to be able to tell you that our Board shared the opinion that early works by important Americans will be most valuable here and consequently we are buying the large Weber, Composition With Three Figures as well as the small Marin oil. We are really delighted with these purchases and I hope that we may be able to add more of this type of thing to our collection in the future. It is my understanding that it is agreeable to you if payment is made next July. If this is not your understanding, please let me know.

The other two paintings by Weber and the O'Keeffe water color are going off in a shipment to Budworth and will be delivered by them to you.

It was a pleasure to chat with you in New York and I shall look forward to seeing you on my next visit to New York.

Cordially yours,

Joseph C. Sloame, Director.

Ackland Art Center

JCS:mj

P. S. Please send me a bill for what has been selected.

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permissis from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information purchaser is living.

The Corcoran Gallery of Art Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

METROPOLITAN 6-3211

April 11, 1960

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

I shall be in New York from the 13th through the 17th of April, and Mr. Williams has asked me to get in touch with you and if you have the time, show you some of the plans we are working on for the reconstruction program of the Gallery.

I shall be free most afternoons after 5:00, and we could perhaps arrange to have a drink. I shall call you in New York on April 14th to find out when you are free.

I very much hope that you will find a minute to see me.

Yours sincerely,

Henri Dorra

Assistant Director

HD/as

# rise to publishing information regarding sales transactions researchers are responsible for obtaining written permission on both artist and purchases involved. If it cannot be established after a reasonable search whather an artist or purchaser is living, it can be assumed that the information purchase is it in the state of the search whather an artist or purchase is living.

# THE UNIVERSITY OF VERMONT ROBERT HULL FLEMING MUSEUM BURLINGTON, VERMONT

APRIL 12, 1960

MAS. EDITH HALPERT THE DOWNTOWN GALLERY 32 EAST 51ST STREET NEW YORK22, NEW YORK

DEAR MAS. HALPERT:

THE TWO DEMUTHS HAVE ARRIVED SAFELY. ENCLOSED IS THE RECEIPT. I SHALL LET YOU KNOW AS SOON AS I COME TO SOME DECISION.

COULD YOU TELL WE SOMETHING ABOUT THE PICTURES, WHERE THEY COME FROM, IF THEY HAVE BEEN EXHIBITED ETC. --- THE USUAL CATALOGUE INFORMATION.

SINCERELY,

RICHARD JANSON, DIRECTOR

RJ:ACS

RICHARD E. SHERWOOD
SUITE 800
433 SOUTH SPRING STREET
LOS ANGELES 13. CALIFORNIA
MADISON 4-2611

April 14, 1960

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51 Street New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your letter of April 11. I certainly would appreciate your contacting Antoinette Kraushaar for what knowledge she may have on the original purchase and sale of the painting from her father to Mr. Saklatwalla.

In the meantime, I have written Mr. Parker at the Bank asking that he obtain for my inspection any documents in the possession of Mrs. Landgraff (who, incidentally, lives in La Jolla and not in Santa Barbara). And I have also written the Carnegie Institute to see if they have a record of the painting.

I, too, am anxious to complete the transaction as quickly as possible. Rick Brown and Jim Elliott have advised me that there are no real experts on the provenance of Derain paintings, so I will perforce have to rely on whatever documentary evidence is available plus whatever history we can scrounge up.

Dorothy joins me in sending very best regards.

Sincerely,

Richard E. Sherwood

## MARGARET M. WATHERSTON

336 East 55th Street, New York 22, New York . ELdorado 5-1298

Conservation of Paintings

April 11, 1960

Mrs. Edith Halpert, The Downtown Gallery, 32 E. 51st St., New York 22, N. Y.

CHARLES SHEELER - "California", oil on canvas, 1957.

Group of cracks in priming through paint layer have been formed at left center apparently from pressure on back of canvas at a time when cardboard backing was temporarily removed.

Area of cracks will be treated from back of canvas with wax-resin adhesive to prevent flaking. Cracks will not disappear but will be less evident than at present.

\$35.00

Since the painting is of such recent date the paint layer and varnish are still quite soft and ironing wax into back of painting may cause removal of varnish in that area. If this is the case, surface will have to be cleaned and revarnished.

If above treatment is necessary - \$75.00

FOR THE RECORD ONLY

# April 9, 1960

Sirs -

The slip sent for Mr. Kealinchamota's signature is being held - waiting signature is being held - waiting for you to advise whether he for you to advise whether he is to release is the painting of it to release its the painting sign it after the painting sign it after the painting has been received as a receipt.

Thank you.

Joann Kealundhomoku

April 6, 1960

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Edith:

Dorothy and I are considering giving some of our paintings and schlptures to one or two college Art Departments and to the Des Moines Art Center. We have more than we can accommodate and would like to take advantage of the tax feature in such giving.

Among those items which we are considering giving is the Marin watercolor "Fishing Smacks" 1928 which we purchased from Stieglitz at a price of \$1,000. This picture measures 14 I 17 inches and I am enclosing a photograph of it. The colors are chiefly blues, greens and greys.

You may recall that this is the watercolor which we told you about and which you said you would be willing to accept as part payment on the two Marins we last bought from you. Could you give us an appraisal on this watercolor which we could use for tax purposes if we make a gift of it to an institution? We would also be interested to know what sort of a credit on our account you feel you could give us if we were to return the picture to you. If you bought it for resals, presumably there would be a difference between a current appraisal and the price you could allow us. We expect to clean up the balance we owe you this year without fail, but we just might use this picture toward that end if it would work out to our greater advantage.

Your frank comments and asistance in this matter will be very much appraciated.

We have a very sick son-in-law in Mount Simal Hespital in New York. Do has been with our daughter for quite a stretch but there is a likelihood that she may be coming back home soon. We both have been so busy that we haven't been able to get around in the Art world very much. Hope all goes well with you and we look forward to seeing you when we have a moment to spare in New York.

Sincerely

James 6. Schramm

JSS/jw Enclesure rior to publishing information regarding sales transactions, meanchers are responsible for obtaining written permission rom both actlet and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information any be published 60 years after the date of sale.

Mr. I. M. Pei Pei and Associates, Inc. 385 Medison Avenue New York 17, N. Y.

Dear Mr. Pois

Although you got a glimpse of the work by a young equipter, Jack tajae, none of the large examples were on view during your visit. Perhaps you can arrange to drop in in the near future while his one-man exhibition is current. I should very much like to have you see his sculpture as a unit-

It was so nice meeting you with Renri and Stargie and I hope to have the pleasure of another visit in the very near futers.

Sincerely years,

prelited gigenson

earthers are responsible for obtaining written permission as both artist and prachaser involved. If it cannot be blished after a resconsble search whether an artist or choser is living, it can be assumed that the information y be published 60 years after the date of sale.

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Mrs. Bortha lewinson Bertha Lawinson Gallery 740 North La Cienega Soulevard Locaingeles 48, California

Bear Bre. Levisten:

Thank you for your letter. Unfortunately I have been away a good part of the time and did not have an opportunity to answer earlier.

Because Mrs. Seke has had a continuity of exhibitions in recent months both she and I agree that it would be very much better to wait until next season, as you will see by the enclosed an exhibition of her works opens next Monday following one at the Walker Art Center. There is very little material aside from that listed and it would be impossible to make any plans at the present time in connection with an exhibition in the early fall. This will depend entirely on how much in the current exhibition will sell and how much will be received thereafter from Mrs. Ecke.

I shall communicate with you after the gollery respons (we close during the months of July and August), when we will be in a better position to give you the desired information.

Sincerely yours,

EGHabb

n both artist and purchaser involved. If it cuttor be blished after a reasonable search whether an artist or chaser is fiving, it can be assumed that the information y be published 60 years after the date of sole.

ARTS ASSEMBLY

CHICAGO EXHIBITIONS CALENDAR

CHICAGO FORUM

COLLEGE BOOKLET

INSIGHT

ISSUES & EVENTS

**OPPORTUNITIES** 

SPEAKERS OF CONSEQUENCE

TOMORROW

#### THE ADULT EDUCATION COUNCIL OF GREATER CHICAGO

53 WEST JACKSON BOULEVARD . CHICAGO 4, ILLINOIS . HARRISON 7-2670

April 196h, 1960

Mrs. Edith G. Halpert Downtown Gallery 32 East 51st Street New York City, N.Y.

Dear Mrs. Halpert:

I am enclosing some material on the Arts Assembly of the Adult Education Council. Launched at a public meeting in Chicago on March 15, addressed by Alexander Eliot of Time Magazine, the group will meet this week to select a steering committee to implement the program and plane detailed in the enclosed brochure.

We understand that you and the other judges of the show of the work of Chicago area artists (opening at the Art Institute on June 8), will be in town during that period. Mr. McNab of the Art Institute is one of the founders of the Art Assembly and a member of its program committee.

We had thought of the possibility of asking you and the other judges to talk at an Arts Assembly luncheon in a three-way evaluation of the present work and status of Chicago art and artists. If it appears feasible to work out such a program, would it be possible for you to participate in such a luncheon event say, on Thursday, June 9th, or Wednesday, June 8th.

We will appreciate hearing from you.

With all best wishes,

Robert Ahrens

Executive Director

RA:ef

Board of Directors

Officen

President

Larret Hodes

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Trepswer

I. M. Fismen

Secretary Mrs. Edith S. Sampson

Executive Director Robert Ahrens

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Miss Sis Atlass Harry Barnard Samuel J. Baskin Dr. V. Jon Bentz Marvin J. Berz Mrs. David H. Cahn Charles F. Chaplin Louis Cheskin James Colvin Maurice F. X. Donohue Paul D. Doolen Allen H. Dropkin A. Bradley Eben Judge Norman N. Eiger Mrs. Abel E Fagen M-s. Robert F. Ferguson Edward Heiliger Ralph Holstein Dr. Cyril O. Houle Theodore A. James Constantine N. Kangle Judge Otto Kerner Frank J. Kinst Daniel R. Lang Mrs. Llayd Lewis Robert H. MacRae Thomas J. Murray R. Marlin Perkins Wheeler Sammons, Jr. Philip D. Sang Lester J. Schloerb Harold W. Schwartz Everelte E. Sentman Joseph R. Shapiro Charles R. Swibet Lea Tananbaum Dr. John W. Taylor Mandal A. Terman Arthur Weinberg Barnerd Weissbourd

Past Presidents Harland H. Atten Ambersador William F. Dodd Hedley F. Dimock Maurice F. X. Denahue Herbert J. Friedman Judge William F. Holly Carl F. Huth Harold L. Ickes Majcolm Knowles Clifford Manshardt Raiph G. Newman Clem Q. Thompsolt Thomas H. West from where I am sitting after thirty-four years, one can be very placid as none of those things really matter since the public is completely independent of the press, meseums, and the dealers. This is true of the younger generation of so-called collecters and the others den't really matter very much.

In any event I think the Teeng Tu-he exhibition will be a howling at Italy . ... deviation in ten years in the way of adding to our resterned Thais chiffed section very rere indeed to find a true personality in art today with the . & stalonor international conformism so provalent in our world.

Scar dir. . rig zaoC.

I shall make sure that you receive clippings, small or otherwise, as they appear. and I do with that it were presided the youth you over and be present at the party which about the great duribus of sheer girls on on the

My very best regarded one street of miedirected one order teed you from Minnespoling the paintings arrived unfortunately after the deadling of distress and the leaf the best the test the entratement on the state. Herever, we did manage to send out invithat in the the party of these did not bave to include the listing of the exhibition proper.

EGHIPP Englosures

included please iind a outslogue which was mailed today (Friday) (auril 15th), note than a week later than our usual mailing date, together with our publicity release. The exhibition chequid be simply magnificent and because of Laster Sunday we are hanging tomerres night in preparation for the private of aning Menday.

The New York press is very wallky that of any other city for the simple reason that a minimum of forty-oight exhibitions open sadh week and the notices are consequently very limited in size and are fromently eatined entirely. She secontaried no to a very amusing evening devened to a panel comprising Canaday, Carisi-Janar, Kathurine hair, and bubert Gremen. Countly I expected a very spirited evening with four individuals who think so differortly from each other and since the thome we limited to "Kew Art Directions," I brough along a very large notehood and a beautiful new non in the hope at obtaining nufficient material for a tell that I am to give (one of two) in Saramete most week. I was sadly distlikationed as all four appeakers abstained aimost rolfgionsly dosidus nevin and data moideanne ni trompe una nuiveata moit and merely carried on vaguely about their over personal Miosym-\*BRIENTS

You goys in Honelnie are very fortunate in contrast to the press life and the art world in general as we witness it in New Tork. If ene has a sense of branch it can be very eatherthat.

April 12, 1960

Mr. James Johnson Sveeney, Director The Solomor A. Caggenheim Museum 1071 Pifth Avenus New York 28, N. Y.

Dear Jims

Although you will receive a formal invitation and catalogue, I wanted to give you sufficient notice so that you can enter the date on your calendar.

Betty Ecke (Tueng Yu-Ho) will be the guest of honor at her first one-men show to be held in New York City -- next Monday, April 18th, from five to seven o'clock.

She came on from Honolulu for this occasion and will leave the day after the opening. I do hope you and Brs. Sweeney will grace the party with your presence. It will be a pleasure to see you.

Sincerely yours,

EGuspb

7

UNIVERBITY OF MICHIGAN

April 5, 1960

Mr. Abrehem Rattmer 8 West 13th Street New York 11, New York

Bear Mr. Battmer:

In opposetion with the retrospective exhibition of your work which closed hart Stady, I report with regret damage to one painting (\$12, Contume Figure With Mark, belonging to the Downtown Callery). There is a pigment loss on the left hand side of the head of the figure, triangular in shape, and approximately three-quarters of an inch across at the widest point. This is a point where the pigmentation is especially think and apparently both the pigment and the ground became apparented from the canvas.

I showed this to Howard Church from MSU when he was here last week and we agreed that since there was no evidence of further deterioration or damage around this loss it was alright to ship the picture to Manhagem with the rest of the exhibition. Since I understand that you are going to be back at MNI ment month, possibly you could arrange to inspect the picture at that time. It will, I believe, be comparatively simple for you to repair, but obviously to one else wheald touch it.

Four of the pictures were loose in their frames on arrival bare, but we have been able to correct the quadition estimated inflatority in three instantons. We are still concerned, however, with the frame on the above picture, and suggest that you exemine it also at Manhages.

Your embibition has been received here with a great deal of entirediams and we are most gratuful for having had the privilege of showing it.

Lincorely.

Charles I. Mayer Director

CERTORIA PRINCIPLES OF Acta
Elith Balport, Dunatum Callery
Elobert Sunbers, Hadragen

COPY

ther to publishing information regarding sales transactions, escarobers are responsible for obtaining written permission room both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information tay be published 60 years after the date of sale.

الله إ

(To) Sandak, Incorporated 4 East 48th Street New York 17, New York

We hereby give you permission to make color negatives of the object(s) in our collection listed herevith, with the understanding that you may have slides made from these negatives, and distributed and sold, under your supervision and control.

Lesson, I - Davis
From the Plains, II - O'Keeffe
Acrobats - Weber
Mexican Jug - Weber
Man of Judah - Zorach
Victory - Zorach

Wind, Sea & Sail - Sheeler (from the personal collection of Mrs. Halpert)

It is understood that positives or color separation negatives will be available to us by agreement with you.

It is also understood that any use of these negatives by you, other than for slides, will be subject to further agreement between us and you.

Mrs. Edith Gregor Halpert

The Downtown Gallery

32 East 51st Street

New York 22, New York

(Dete)

researchest are responsible for obtaining written permiss from both artist and perchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the informatio may be published 60 years after the date of sole.

# THE MUSEUM OF MODERN ART

**NEW YORK 19** 

THE MUSEUM COLLECTIONS

11 WEST S3.d STREET

1ELEPHONE: CIRCLE 5.8900

CABLES: MODERNART, NEW-YORK

6 April 1960

Dear Edith:

Many thanks for your letter of March 29th,

I think your suggestion deserves serious consideration and
shall pass it on to Peter Selz, who will I know be interested
in your Monet visit.

Sincerely,

Mrs: Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

AHB: HA

Prior to publishing information regarding rules transaction researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cumot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HAROLD HIRSCH

1866---BB1

MARION SMITH

4. STEVE GLAY

## SMITH, KILPATRICK, CODY, ROGERS & MECLATCHEY

ATLANTA 3, GEORGIA April 4, 1960

MARTIM E KILPATRICK WELBORN B. CODY ERNEST P. ROCIERS DEVECTAUX F. MCCLATCHE! LQUIS RECENSTEIN, JR. HARRY S. BAXTER A. C. CLEVELAND, JR.

GEORGE & HALSY, JR.
THOMAS C. SHELTON
BARRY BHILLIPB
HARRY J., MEHRE, JR.
WILBUR BRANCH KING
MILES J. ALEXANDER
HAROLD E. APRAMS
ROBERT G. HUNT
WILLIAM W. COWAN

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am enclosing my check for the rest of the purchase price of "Victory", together with a photograph which I took with a Polaroid camera. (I am, of course, far from an expert photographer.) The base is 22" high and extends on either side of the statue about 2". It is circular and the top section that you see is a turntable. It is finished in a light walnut color that matches some of the furniture in the room. The statue is in our formal living room, which is a fairly large room, and in which most of our paintings are hung and where we have one other piece of sculpture. We have placed the statue in front of a wall which contains a large picture window, and the drapes in front of which it stands are an off-white silk. We think it is very beautiful and we do hope you will have some occasion to come to Atlanta so you can be with us in our home and see it.

Helen and I appreciate so very much your gracious letters and invitation to spend an evening with you in New York, and you may be sure we will not come to New York without letting you know so that we can arrange to see you.

With best regards.

Yours,

Louis Regenstein, Jr.

LR:esm Enclosures

April 12, 1960

Hiss Alexis Wallace Carton Art and Advertising Representative ART IN AMERICA 4943 Lacledo St. Louis, Missouri

Bear Miss Carton:

I regret that my "manager" arranged so full a schedule that I did not have an opportunity to step off at the gallery, or rather at the site you selected for the purpose. It would have been very nice to meet you.

As I mentioned during our conversation, I was really quite shocked shout the situation in St. Louis insofar as the American artists and specifically those working locally are faving in your midst. Again, I am absolutely convinced that if someone opened a gallery in a preper location and really went at it aggressively, there would be surprising results — and I mean favorable. I wish I had time and energy to work out a specific plan as I have done in the past in various backward cities, all very much smaller of course, but on the other hand with fever potentials. During my short stay I saw a good many collections and realized that a pattern had been set but I am equally certain that there is a large new generation with tremendous possibilities.

Should you have occasion to be in New York in the near future it would give me great pleasure to have a chat with you — if you would give me sufficient notice. It will be nice to meet you.

Sincerely yours,

EGErob

rehers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be fished after a reasonable search whether an artist or useer is living, it can be assumed that the information be published 60 years after the data of rais.

April 16, 1960

Mr. Norman A. Geake, Director Department of Art The University of Nebraska Lincoln 8, Nebraska

Bear Normant

Now that the hig switcheroe has taken place I suppose our recent letter to you represented a kind of screnity. I am serry that I did not explain myself more fully.

However, skipping all this, I am sending you several photographs of figurative subjects by Jack Zajac.

the first group of the small "unique" pieces was sold during the early part of the exhibition but last week his nevest group arrived and we made the substitutions, placing only about twelve of the eighteen items on view. Thus I am sending you photographs of the others together with the one relatively large example which I think is exceedingly hundsome. In any event, the show closes tomerrow when we start happing our second young edition - Isong Yu-Ro.

It is great fun to add these new artists but I still enjoy the old boys just the same and again am very pleased about the change in atmosphere which has developed in the past month or two. Incidentally, have you read the Katharine Kuh article which appeared in the Saturday Review dated March 12th, the Robert Coates article in The New Yorker dated April 8th, and have you noted the general change of atmosphere? My theory is that if you live long enough and observe, life can be a let of fun.

I wish your visits to New York were more frequent. It is always so very nice to see you.

My best regards.

Photo Sincerely yours,

EGI spb

11

Ho-Plural 800

5/r7/60 Motos

Mr. Thomas Keallinobomoke 3780 Ammhee Street Bonolulm 16, Hawaii

Dear Mr. Kealiinebeneku:

Will you kindly contact the Honolula Academy of Arts regarding your painting. The entire group of paintings which we had in our exhibition here was returned to the academy.

Thank you

scarchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be exhilished after a reasonable search whether an artist or orchaser is living, it can be assumed that the information are he eastly the date of sale.

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

April 12,1960

Dear Edith:

Your list of the Shahn drawings for the Abrams book was here when I got back from Florida, and I'm now belatedly thanking you for it; it's an excellent list.

I, too, am relieved that Abrams is now going shead with the book and adding graphic material. I did the text so long ago that I'll have to look it up and see whether more text should be added. I rather hope not, since I'm in the widdle of another book. And Milton Fox hear't mentioned adding to the text to me. But we'll see.

Very best and thanks,

Sincerely,

6

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or projugate is living, it can be assumed that the information may be published 60 years after the date of sale.

Sanasola for the jet your ans los land is laufe. It is a very easy drive for us to Tampa (we do it as the time) and we would have to meet your flight.

There is meet your flight.





April 19th, 1960

Miss Edith Gregor Halpert, Director The Downtown Gallery 32 E. 51st St., New York 22, N. Y.

Dear Miss Halpert:

Thank you kindly for your April 12h letter.

Mr. Butler and I will be pleased to have Rattner, Weber and Zorach invited to our Midyear, as per your suggestions. All we need to know, for catalogue purposes, is the name of the most recent honor bestowed on Weber and Zorach. While we do not exhibit sculpture in this show we would like a watercolor by Zorach, as I am short of invited works in this medium.

Shahn is also eligible for invitation if one of his works are available. We will accept a watercolor or gouache by any of the above if it fits your plans better.

I must send our invited it to Budworth early in May, so I will appreciate your decision and will then send the proper forms. Please keep in mind that in the event you sell a work committed to our show you will have time to make a switch up until around May 30th, which is the deadline for Budworth's pick-up.

Locking forward to hearing from you, I remain

Most sincerely,

clyde singer.

Assistant Director

CS:MC Enc-2

April 16, 19**60** 

Mrs. William L. Meise 1139 Whitfield Avenue Scraseta, Florida

Dear Mrs. Moises

You were very kind indeed to send me the therming note.

Much to my distress I learned that the jet flight referred to in this note will be discontinued as of April 24th and that there are no jet flights directly to the term during the less important social season. Thus I shall be obliged to take a plane to Mismi, and, as Karl Zorbe outlined in his telephone call, have an hour's wait in a very attractive bar (and what an hour for that purpose) and take some form of jitsey plane with stopevers in every term on route, landing in Sarasuta many many hours later. I am very unhappy about this but what can one dof

In any event I look forward to seeing you when I finally land in Saraseta, where I shall remain for three or four days.

Again meny thanks and best regards.

Sincerely years,

EGE; pb

Nathan Shaye

April 4, 1960

Downstown Gallery, New York, N.Y.

Dear Edith:

Enclosed please find my check for partial payment for the Web-ber ----all right so let be like you say he's stuck with one B in his name. But truly I believe anyone who can paint so well at least deserves two B's=!

We are delighted to know there is a possibility of your visit to Detroit---we promise not to show you Greenfield. Village--our Art museum our city hall and all that "jazz"just come and we'll have fur.

Our son Marc was a selected condidate to live abroad this summer with a family in Sweden, and we hope to see him off in the big city this coming June. If we manage to get there then, we will certainly visit you at that time. I send my kindest regards.

3415 CEBAH SPRINGS ROAD

the dallas museum for contemporary arts

dallas 19, texas

LAKESIDE 6-8665



April 8, 1960

Mrs. Edith Halpert Downtown Gallery 32 E. 51st Street New York, New York

Dear Edith:

Last year the D. M. C. A. had a very exciting first Collectors! Auction. We had wonderful attendance and this years auction promises to be even better. The money we raise goes into our acquisition fund and naturally we want to make as much as possible so that we can add some more first rate works of art to our young Museum's growing collection.

We hope it will be possible for you to donate a small painting, a drawing, or a lithograph to our auction. The date is May 25th, 1960. As you know, the fair market value of the object you contribute is deductible for income tax purposes. Naturally you will be given credit for your gift in our program.

We would very much appreicate hearing from you as soon as possible.

May I also add that we'd love to show off our new Museum, so do try

to make Dallas a stop-over on your next trip.

Sincerely,

Mrs. Edward Marcus

Co-Chairman, Collectors' Auction

TS. Your De pleased with what wine done I think. Do try to come see

J.S

rior to publishing information regarding sales transactions, escarchers are responsible for obtaining written permission on both artist and purchase involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

any brochuse or catalogue of the shew I would also want a copy.

Succeedy yours, Man) Bernice Frook

Jan Francisco 9 Caly april 6, 1960

April 1, 1960

Mr. Frederick A. Sweet Curator of American Painting and Sculpture The Art Institute of Chicago Michigan Avenue at Adoms Street Chicago 3, Illinois

#### Dear Freds

Indeed we shall be very glad to send you the Rattner painting selected by Lee S. Outhern, as well as the sculpture by Esjac chosen by Mrs. David Mayor during her visit here yesterday.

A consignment for both, with all the information, is included.
You will note that the insurance valuation is 75%. Our coverage ends at our "portal."

De let me knew whether you require photographs and any other information.

And so, I shall be seeing you in the vory near future, right in your own home territory. My best regards.

Sincerely yours,

EGE:pb

1530

Metropolitan Maseum of Art Fifth Avenue at the Street New York, N. T.

Gentlemen

As you requested. I on listing below the current merket value on the applyture by Gaston LaChelons

"Mand of Marianne House" Brown \$2500 - \$30000 10 7/8" High 8" Hide 91" Deep

Sinceroly pour

Carrie Ba

Dear Mrs. Gaber

I am so chagrined that I had to hold up the final figures for the appraisal but in an effort to help keep down the appraisal figure I had to make sure that it was correct for me to list the questionable items at some specific figures—which I finally obtained from the apprepriate source. Thus the items which were marked with an asterisk are now listed with tentative anomals.

Incidentally one of the major museums is interested in several items and I should like to discuss the matter with you as I think it would have pleased Harry very much to have a few of his choices represented in this museum. I also have a personal interest in some of the American paintings which I should like to discuss with you.

In any event I sincerely hope that I shall have the courtesy of first refusal on any of the works of art which you plan to sell eventually. As you can well gother I spent a tremendous amount of time on this appraisal and because of Harry I am not sending a bill for this service which included obtaining the most valuable expert advice available in this country.

My very best regards.

Sincerely,

EGE/14

cases where are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be grablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

to poblishing information regarding sales transaction robers are compossable for obtaining written permission both actist and purchaser involved. If it cannot be lighted after a reasonable search whether an artist or assert is living, it can be assembed that the information

April 14, 1960

Miss Edith Halpert The Downtown Gallery 32 East 51st St New York City, NY

Dear Miss Halpert:

Mr. Robert Rothschild has ok'd our going ahead with "Project Weathervane" in his father's absence. Mr Preston and I feel that a complete set (5 cr 6) could be shown nicely in our New York Showroom, another complete set in our enormous Philadelphia Showroom, and a smaller group (perhaps 3 or 4 pcs) in the Grand Rapids showroom of the John Widdicomb Company.

I am having a long Easter weekend in my beloved Adirondacks and won't be back in the office until Wednesday, April 20th; so maybe by then you will have reached your desk and cleared it to the point that you could call me to discuss the details. We have our own trucks to do pick-ups, etc. And don't let us push you on this: We will be happy to have the weathervanes any time convenient for you.

Sincerely,

of arderer sucrate

Margaret Mc Ewen

April 12, 1960

Miss Carol Truex 434 East 52nd Street New York, N. Y.

#### Dear Miss Trusks

Buring the Bavaiian show held here in Japuary, you expressed a desire for advanced notice on the one-man exhibition of paintings by Tweng Yu-Ho.

Her one-man exhibition of twenty paintings dating between 1958 and 1960 will open to the public on Tuesday, April 19th, with a preview and cocktail party the preceding day (Manday) from five until seven o'clock.

However, the exhibition will be hung by ten o'clock Monday morning and you are welcome to come in anytime during the day to have the first opportunity of seeing the group as a unit — and I hope that you will return to the party where she will be the honered great.

I look forward to seeing you.

Sincerely yeurs,

Lille of

## Art Institute of Zanesville, Ohio

MAPLE AVENUE AT ADAIR
ZANESVILLE, OHIO

GEORGE MOLDOYAN, DIRECTOR

April 11, 1960

Mr. John Marin Jr., Pirector Downtown Gallery 32 E. 51st Street New York, New York

Dear Mr. Marin:

The Art Institute of Zanesville is planning an exhibition featuring the work of significant American Artists, of a period from 1860 - 1960, to coincide with our fall opening in October of this year.

In this regard, would you consider the loan of drawings and/or prints for this exhibit. From your collections we are particularly interested in obtaining as many as five works each from the hand of your late father, Mr. Ben Shahn, and Mr. Max Weber. The date for this exhibition is from October 5 thru October 30.

May we hear from you concerning your policy in such matters. I might add here that we would consider purchasing from the selection you would want to make available, however some items not for sale might be included.

Thank you for giving this matter your consideration.

Sincerely,

THE ART INSTITUTE OF ZANESVILLE

rorg, Mocdovan

George Moldovan

Director

OM/bes

April 7, 1960

Dr. Abraham Melamed 1108 East Lilac Lane Milwaukee 17, Wisconsin

Dear Dr. Melameda

When I returned from a trip to St. Louis I found your very nice letter.

Enclosed you will find a catalogue of the Zajac exhibition indicating sizes and prices of the objects still available. You will note that the majority of the "unique" examples have been sold, but we have just received via air express, a shipment of new examples by this very brilliant sculptor who is really creating what we call a quiet unpublicised sensation. The fact that I have broken a thirty-four year precedent by having an invitation one-man exhibition serves as an indication of my personal enthusiasm and of course it is very heartening to find that so many visitors share this enthusiasm.

As soon as photographs of the new examples reach as (and we have already sold four of these within one day), I shall send this on to you reserving at least four items in that group as well as listing what remains in the way of additional cast of those which are not unique.

I sincerely regret that you and Mrs. Melamed cannot come to New York more frequently as the New York art world has been popping way beyond the possibility of communicating in time with out of town collectors. However, I am happy that we do have now examples as well as additional casts of the larger sculptures which be does not produce in the "one of a kind" process.

Our next exhibition of paintings by Tseng Yu-He, one of the artists included in our exhibition entitled "? Artists of Rewall", spens on April 19th and will, I am sure, be another event in the art world. If you like I shall send you some photographs in advance.

Although I had transferred two generations to two other galleries the Alan and the Nordness - I find I cannot restrain syself and, as
you notice have added two exceedingly young artists (anyone in the
30's represents an almost immoral age) and an purely excited about
these two new additions.

I do hope I shall see you in the very near future.

Mineerely yours



April 11, 1960

Mrs. Martin Sargent 890 Washington Street Bath, Maine

Dear Mrs. Sargents

I have shown your letter of April 7 to my colleague, John Baur, who organised our William Zorach exhibition, and we are writing you jointly to tell you how deeply distressed we both are by the misguided and irresponsible attack on one of this country's finest living artists. I can assure you that you have our whole-hearted support in your campaign to carry out your admirable project for a Zorach fountain and to prevent a grave injustice being done, which would have deployable effects far beyond the local scene.

It has always seemed to us that Bath was given a unique opportunity by Mr. Zorach's generous offer to execute a fountain for the costs of material and installation. Few small communities in our country have both the vision and good fortune to be able to create in their midst a lasting monument of beauty which will bring pleasure and spiritual values to all its sitisens for generations to some. Only a truly creative art can accomplish this, and Zorach is, we firstly believe, a creative artist of the first rank and a man who belongs to the great classical tradition of sculpture. This is not solely our personal judgment; the high quality of his work has been so widely recognized by responsible critics and museums everywhere that it is difficult to imagine how it can be seriously questioned except through ignerance or, possibly, professional jealously.

We extend thelp feeling that to lose the potential contribution of such an artist, with all this means for the cultural enrichment of your community, would be a tragedy. It would be doubly tragic if it came about because of irresponsible and unproven political charges, which in any case have absolutely no bearing on forach's competence as an artist. It seems utterly fruitless to try again to refute the biased minds which see all "modern" art as subversive and communistic. The patent absurdity of such an attitude, which seems to underlie most attacks of this kind, has been demonstrated repeatedly, but apparently without effect on those whose prejudices are stronger than their reason.

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both sriist and purchaser involved. If it cannot be equiphished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

REPRESENTING

C. R. FINTON & COMPANY, LTD.

SUFFIELD HOUSE 79 DAVIES STREET

LONDON W. 1. ENGLARD

rior to puritishing attermishent repairing written per escarchers are responsible for obtaining written per rom both arist and purchaser involved. If it cannot explicited after a reasonable search whether an arisserchaser is living, it can be assumed that the inform any be published 60 years after the date of sale.

REPRESENTING

FELIX PERIGHON 33 RUE DE CHABROL PARID FRANCE

#### R. J. SAUNDERS & CO., INC.

CUSTOMS BROKERS

44 BYONE STREET

REF. NO. 85294

NEW YORK A. N. V.

April 1, 1960

The Downtown Gallery 32 East 51st Street New York, N. Y.

#### Gentlemen:

We have received a copy of notice addressed to you by customs requesting snapshots of the sculptures contained in the recent shipment that we cleared for you per the SS CONSTITUTION.

Please arrange to send us these snapshots as soon as possible and also return to us the form A-6 mailed to you direct by customs as soon as it is received.

Very truly yours,

R. J. SAUNDERS & CO., INC.

A. C. Prieser

ACP/jb

Miss Dorothy Berg, Registrar The Walker Art Center 1710 Lynchie Avenue South Misseapolis, Misseapta

I received your telegram and as soon as "Resemble of Anything" reaches us, we will ship it to you as requested.

Unfortunately, to date, we have received only the following which arrived on Monday:

Hawaii Where? Chasing of the Chill Points of View

Although we telephoned the Express Company repeatedly, there seems to be no sign of any additional cretes. This of course is making life very difficult for us, as you can well understand. Such is the way of the Railway Express Company, but I shall let you know the moment the belance arrive.

Incidentally, so that there is no duplication, I thought I would let you know that the first shipment referred to above was delivered G.O.D. and we paid the express charges for \$14.83. This is in opposition to the letter received which indicated that all the shipments were sent prepaid. Would you be good enough to check into this matter.

Many thanks for your kind cooperstion.

Sincerely yours

REL .

er to publishing information registing states translations, archers are responsible for obtaining written permission a both artist and purchaser involved. If it cannot be blinbed after a reasonable search whether an artist or shear is living, it can be assumed that the information has eachlished 60 years after the date of sale.

rior to publishing information regarding sales transactions, meanthers are responsible for obtaining written permission on both artist and purchaser involved. If it carnot be stablished after a reasonable search whether an artist or trabaser is living, it can be assumed that the information sy be published 60, years after the date of sale.

### Fine Arts Society of San Diego

#### DEVELOPMENT PROGRAM REPORT

Annual Meeting - April 21, 1960

Your Development Committee feels real pride in the \$498,765.25 in pledges and contributions which has been raised thus far toward the proposed new wing, and recognizes that this sum represents a firm conviction in the merit of the Development Program. Our going was a little more difficult in 1959 because most of the amount raised represents smaller contributions than formerly, but from a greater number of people:

During the year, with the aid of some very hard working and devoted people, mostly lovely ladies, we gave six area cocktail parties to which we invited an average of 100 couples, guests who were chosen for their known interest and dedication to cultural projects in our City and County. These cocktail parties were successful in several ways. First, in the money raised, and, second, in the opportunity given us through these gatherings to tell many people in the City and County of our plans. It is our belief that the type of interest and enthusiasm which appeared to have been generated will have a lasting benefit for our Program.

We now have progressed to the point where, with the aid and assistance promised by the City of San Diego, we can start some part of our building program. This we shall do just as soon as the architects complete their plans and other details can be coordinated. Currently our plans call for a total expenditure of \$1,250,000.00, but this total plan is broken down into segments so that we can actually start the construction of one or several parts of the total program. For instance,

- Section "A", which would include the American Gallery, Library, Asiatic Arts, Asiatic Arts Garden, Basic Services and Service Besement - approximate cost: \$472,000.00.
- Section "B", a large flat floor auditorium, including a stage, food service area, and other related facilities - estimated cost: \$275,000.00.
- 3. Section "C", a major activities area with class and related exhibition spaces, primarily for children, but also of great adult benefit estimated cost: \$725,000.00 to \$750,000.00.
- 4. Finally, a sculpture garden, a thing of great beauty for classes, teas, parties and other gallery activities and directly related to the auditorium estimated cost: \$50,000.00.

There is little doubt but that we will soon be in the process of developing some portion of this program, and we feel many interested people will want to become a part of this effort when they see the brick and mortar actually begin to stack up.

I should like to pay tribute to the members of your Development Committee, who have given much in time and effort to achieve the results so far. They have met regularly every two weeks for planning and evaluation, and much credit is due them.

Have you heard from them at all requiring the status of the perating? On my return home I was od-vised here not to open the issue-to simply assume that the Shahn was going back to its home. The Jawish Center"- when it returned to America.

As far as the hericks are concerned, we see them socially oc-casionally, but since they do not offer discussion on the Shaha-neither do 1.

what is your advice? Po not space me. I shall follow throughfor actually the painting was bought for the Center. I have kept all the correspondence on it. I have the meetings, etc. It is just that at a special meeting to which I was not asked, the project came with disfavor in the eyes of a few die-hards, and before any decision was made, I ving Levick get up and said he'd bay the painting and would give it on permanent

April 11, 1960

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

I have just got through talking to Fred Sweet, and at the moment, I am so mad that if he wanted a job recommendation, I couldn't even think of a place where I would like to send him to. When I spoke about your coming, and the fact that I wanted to entertain for you, he seemed most uncooperative and indecisive. He said, "of course we were planning to entertain the jury and the plans weren't fully made, as yet". I said I had to have some idea, as my plans were set. Anyway, it looks like I am able to eke out a couple of hours, so hold Tuesday afternoon from 5:00 till about 7:30 for me. I will try to have a few people in that you might enjoy—even if you don't enjoy them, I will enjoy you.

Apparently, you have dinner scheduled for all the time you are in Chicago, and as far as I can see, this is a condescension from the great, colorless character.

Anyway, looking forward to seeing you, even for a fragment of your time.

Fondly,

2629 South Dearborn Street Chicago 16, Illinois nor to pastiming information regioning series detections in particularly information for obtaining written permission can both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaeer is living, it can be assumed that the information by be published 60 years after the data of sale.

April 11, 1960

Mr. Richard B. Sherwood 1797 Coldwater Canyon Drive Beverly Hills, California

Dear Mr. Sherwood:

On my return from a trip to St. Louis, I found a copy of your letter addressed to Mr. Parker of the First National Trust and Savings Bank of San Diego, In addition, there was a letter addressed to me by Mr. Parker reporting the receipt of your check and Mrs. Landgraff's approval.

I note that you question the prevenance of the painting and I don't blane you for trying to check into the matter. At the first moment I will talk to Antoinette Kraushaar whose father sold the painting to Dr. Saklatualla. As you know, the Kraushaar Gallery, until later years, represented few American artists, but purchased and sold many French paintings. At that time there was very little reason for any forgery, However, Hr. Kraushaar knew the field very thoroughly and purchased his paintings from the most reliable dealers in France. I know that because in the late 1920's I crossed his path many times during my shopping tours in Paris. Furthermore, the Saklatualla collection was exhibited very widely, but I am sure the Carnegie Institute has a record of this painting as well as many others which the Institute hoped to receive an tote during Mr. Saint-Gaudens term as Director.

Mrs. Landgraff evidently has whatever records exist in her files in Santa Barbara. It would be too had to wait until summer to check into this and perhaps it would be a good idea if you had someone like Frederick Wight of U.C.L.A. look into the matter for you. Meanwhile I shall do what I can to expedite your acquisition as I should hate to see you look this painting.

Do let me know what you would like to have done, I am writing to Mr. Parker suggesting that he make some arrangement to obtain the original papers from Mrs. Landgraff and I shall curry on at this end.

Agein I want to tell you how pleased I am that you like the Stuart Davis. Such reports are always music to my care, and so, my very best regards to you and Hrs. Sherwood,

Sincerely yours

20110

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both arist and purchaser involved. If it cannot be established after a reasonable search whether an exist or purchaser is tiving, it can be assumed that the information may be published 60 years after the date of sale.

PREDERIOE R. SPITZER	14 BAST 7574 ST.	KEW YORK CITY 21, NEW YO	virus (
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Too Toles	& Ohe	were fare	24:
Blade un	-on you	er mailing	
Let.	Trekench	Speciel	

Mr. Louis Regenstein, Jr. Smith, Kilpatrick, Cody, Regers & McClatchey Hurt Building Atlanta S. Georgia

Dear Mr. Regensteint

Thank you so much for sending the photograph of "Victory" in its context. Both Zorach and I were delighted and are grateful to you.

In referring to my previous letter I realize that I had what is known on Broadway as "bootupe" - translated to "gall" for Atlanta. I am referring to my reference to "amateur" photographer. Please forgive me.

I have just beard from the Probate Court of San Francisco that the Lornoh figure of a young girl had been awarded (for American currency) to someone else who had evidently sent in a blind bid which exceeded yours. I am very serry but I am sure that you will find semething that will give you equal pleasure, and as a matter of fact since you have a Lornoh terse you might prefer to complement it in stone with a head or an animal. When his one-man exhibition returns from its current tour, we shall have his entire collection here with a comprehensive choice.

And so, my vory heat regards to Mrs. Regenstein and you.

Sincerely yours,

EGHaph

searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be sublished after a reasonable search whether an artist or unhance is living, it can be assumed that the information by the published 50 years after the dots of sale.

## UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

April 19, 1960

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Joan and I have just been to Santa Fe to see my show. I have always enjoyed Santa Fe, and Joan had never seen it. The enclosed little catalogue covers the rest of the exhibition subject, and you can see that this haggard old party can hardly be introduced to New York or anywhere else as a budding young talent. But there are plants that put out all sorts of formations in their final season until they are hardly recognizable. The paintings looked well enough and the local review was very good, if a trifle provincial and breathless. I show here in Los Angeles in the fall after this batting around the desert, and we shall see what comes of that.

We went out and saw O'Keeffe by pre-arrangement: dined, and slept with her, and she was very charming and outgoing and created the impression that she liked us very much. She took us up to Ghost Ranch in the morning, so we had the full treatment, and I saw her new things. She was looking very well indeed, and I suspect that she wondered what the hell I wanted. But, I am like Santayana in Rome when he had reached the age when he had few wants and no desires.

However, desires can revive. I shall be east this summer with a Modigliani show on my hands, so may I come to Connecticut, and if you will have the requisite files we can sit down and discuss the show together. Did you realize that he was a naturalized American?

Now, all of the best to you. This is only an interim report.

Sincerely,

Frederick S. Wight

Director of the Art Galleries

FSW: cf

# WHO'S WHO IN GRAPHIC ART

EDITED BY WALTER AMSTUTE

AN INVERNATIONAL ILLUSTRATED BIOGRAPHICAL INDEX TO LEADING FIGURES IN THE WORLD OF GRAPHIC AND ADVERTIGING ART, DESIGN AND ILLUSTRATION

AMSTUTZ & HERDEG GRAPHIS PRESS 45 NUSCHELERSTRASSE ZURICH 1 TELEPHONE: 271218 CABLE ADDRESS: AMHERD ZURICH

> Mrs. Edith Halpert Downtown Gallery 32, Eest 51st Street New York City, N.Y./USA

zurich, 5th April, 1960 77/nf

Dear Mrs. Halpert,

I am preparing a new and important publication: WHO'S WHO IN GRAPHIC ART to appear early in 1961. The enclosed sample double-spread will give you some idea about the nature the book.

I am writing to you today regarding the entry of Mr. Ben Shahn. I have written to him but I understand that he is on a world tour and will not be back for some time. In this connection I have also been in contact with Mr. Walter Allner who tells me that I could probably get all the information I need from you as you are the representative of Mr. Ben Shahn. We have, of course, published an important article on Mr. Ben Shahn in Graphis No. 62 and I could use some of the material reproduced in that issue provided it is not acreened. Unfortunately, most of the illustrations are no good for this reason but I am sure that you can help me and let me have pulle from line drawings, or prospectuses, illustrations etc. done by Mr. Ben Shahn which I could then use to make up his illustrated page in WHO'S WHO IN GRAPHIC ART. I should also like to have some original record covers and other material suitable for reproduction. I am naturally not interested in free painting as I want to show him as an artist with regard to advertising, printing and publishing. Perhaps you can also send me his personal photograph and supply the data for his biography. For this purpose I enclose the questionnaire form which, I am sure, you will fill in as best as you can so that we can no the write up which is in keeping with Nr. Ben Shahn's importance. We shall also mention your name in the book if you will let me know for which part of his work you are his representative.

I hope that this request does not inconvenience you too much and I shall look forwar to receiving the material asked for in this letter, together with the filled in questionnaire form.

With many thanks for your valuable co-operation, I am,

Yours sincerely,

AMERICA A HURDEG THE CARREST PRESS

(Walter Austritz

nor to publishing information regarding select transactions, searchers are responsible for obtaining written purnission om both wint and parchaser involved. If it cannot be analished after a reasonable search whether an artist or nechaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

Pol

April 8, 1960

Mr. Robert H. Ginter 120 El Cemino Drive Boverly Hills, California

Dear Kr. Gister:

Thank you for your letter.

For your information the painting by John Marin entitled "Boat, See and Land" has just been received by us in good condition.

I hope to have the pleasure of seeing you when you come to New York as indicated in your letter. It will be nice to meet you.

Sincerely yours

W107 ..

Mr. Sam Cantey III 1220 Washington Terrace Fort Worth, Toxas

Dear Saut

Your letter arrived while I was jetting around the country. One of those days I shall settle down quietly and take up initing because the flitting set is now getting me down.

As you know there are sleven maseums director-less and the supply is being reduced further by the constant increase in the number of measure and commercial galleries who are employing suseum personnel. Maybe the trustees should get tegether and work out a program more conducive toward keeping directors relaxed if not entirely happy. The combinetion of skills required - and I wish you could have heard Francis Taylor outline this formidable list - would break down as III calculator promptly. Added to this the guy has to be a social timard, a great public-relations operator, and, what gots most of the boys down, a money raisor. Someher people ain't made that way any more. Then you realize that major maseums like Brooklyn, Houston, and until very recently, Minneapolis Art Institute could find no one and that there are eight other institutions searching avidly, there must be good reason. I hate to sound so discouraging but homestly I can't think of anyone who has not already received a number of effors. It is very discouraging and I hope that the new courses established in several universities will bring favorable results in the way of trained personnel, but it always reverts to the trustees who must recognize their frailties, unique demands, et cetera, which has discouraged so many talented persons from the curatorial field.

Certainly if I hear of enyone I shall let you know promte. Meanwhile, my warmest regards.

Sincerely,

ECE: pl

Prior to publishing information regarding sales transactions, passearchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

3313 Oakland Street, Ames, Iowa. April 13, 1960.

The Downtown Gallery, Inc., 32 East 51 Street, New York 22, N.Y.

Dear Sirs:

I have just received the Ben Shahn silkscreen print,
"Lute and Molecules #2", which was on exhibit here, and which
I purchased from you. The delay was due to the fact that Mr.
Dwight Kirsch who arranged the exhibit, was unexpectedly forced
to leave for New York, and the Miss Peggy Patrick whom you whote
of the purchase, is at the State University of Iowa at Iowa City,
not here at Iowa State University of Agriculture and Mechanic
Arts here in Ames.

This print is not in good condition:

- 1. Its two bottom corners are torn off.
- 2. It is creased, and I am advised that these creases will not come out in the framing process.
- It was exhibited glued in spots to a large gray cardboard which I am unable to remove.

I would like to return this copy to you for a perfect print. Would you please advise me. I am somewhat in doubt how I can return this to you. I believe that if I cut the cardboard away from where it is glued, I could roll the picture in a tube.

I will not send it until I hear from you.

Since rely,

Mrs. Joseph M. Keller

Mrs Joseph M. Keller

rior to publishing information regarding sales transactions, recording are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or trehaser is living, it can be assumed that the information sy he subhished 50 years after the date of sole.	
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#1-   Deliver	NSTRUCTIONS TO DELIVERING EMPLOYEE  ONLY to Show address where delivered (Additional charges required for these services)	
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DATE DELIVERED	ADDRESS/WHERE DELIVERED (only if requested in their #1)	



MUSEUM OF FINE ARTS



April 8, 1960

Office of the Director

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Thank you so much for yours of April 6. I am delighted to hear that the Ben Shahn "43 A.D." is on its way and I will look at it with great interest and with the thought of acquiring it for the Museum.

I so often intend to come in to see you when I am in New York, but I find that the boring meetings I usually have to attend have a way of lasting longer than I optimistically expect they will.

With best regards,

Sincerely,

PTR/alc

Perry T. Rathbone

1220 HUNON HOAD

CLEVILAND 15, OHIO

April 18, 1960.

Miss E. Halpern, Downtown Galiery, 32 East 51st Street, New York, New York.

Dear Miss Halpern:

I am writing in behalf of Cr. Arthur Lelyveld of the Fairmount Temple here in Cleveland, Ohio.

Mr. Abraham Rattner designed and executed a series of tapestries for the Temple about a year and a half ago. The Temple is extremely interested in knowing about the possibility of having an exhibition, sometime in the fall, of the work of Mr. Rattner. They are also interested in knowing if it would be possible to have Mr. Rattner here in Cleveland for a lecture on his work.

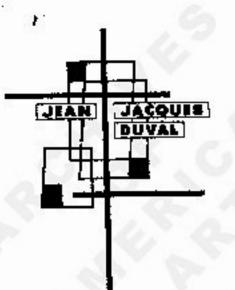
We would like to make arrangements to have as our guests, some of the friends of our organization here, from the Cleveland, Akron and Oberlin Museums.

In order to engage in this type of an endeavor, we would like to have adequate time to handle a catalog for the exhibit for identification and possible sales, proper announcements, printing, public relations and other arrangements. We understand that we would, normally, commit ourselves to the cost of packing, transporting and insurance, plus whatever Mr. Rattner's fee and cost of travel would be.

I would appreciate it very much if you could possibly advise us as to what type of commitment would be involved, in the event we can make our wish of this exhibit and lecture a reality.

The work of Mr. Rattner has been very much appreciated here and many of the people at the Temple would like to see this activity we are planning become a reality.

or to publishing information regarding sales transactions, earthers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or reheaser is living, it can be assumed that the information by be published 60 years after the date of rais.



April 5 1960

Dear Mr. Retner:

I am writing you at the suggestion of our friend Paul Damaz. I was asked by the distinguished "abbi of Temple Emanu}El in Yonkers to contact artists of my acquaintance and ank them to show at the exhibition at the Temple from May 6th to May 15th. My husband, Jwan-Jacques Buval has done all the abstract windows. The new building was designed by Bloch and Hess and the show is in connection with various cultural activities that are being held to inaugurate the new building. The following artists are sending things: Ibbrim Lassaw, Lipschitz, Gross, Tworkov, Leslie, Goldberg, Model etc.

The subject need not be religious. The Temple Committee will both pick up and return the painting. The Rabbi teals us that he believes about 5000 people will see the show. It will be covered by all the papers as well as the New Yorker and Cue.

If you would be willing, will you let me know as well as your gallery. Thank you.

Sincerely yours,

Elga Duval

Elga Duval

JEAN-JACQUES DUVAL

Fig. W. Wings & Mach: 50/2 F!!

I replied to day

asking his to day

contract galary.

Letter 11/2 to get

When 11/2 to get

MOSAICS

INTERIORS

April 12, 1966

Mrs. Howard Cullman 400 Park Awaws New York, N. Y.

Dear Mrs. Callmans

If you recall, you expressed especial interest in the work of Taong Tu-He during our exhibition of artists of Hawaii.

On April 19th a ene-man exhibition of her paintings will open to the public but I should very much like to extend an invitation to you for a pro-proview with the hope that you can stay on for the party on the proceeding day — Nonday, the 18th, from five to never e'clock, when the artist will be present to receive the guests. She flow in from Equalula for the occasion.

The twenty paintings which will be exhibited are really extraordinary and I hope that you can come in shortly before the party for a quiet wisit with the examples shown and stay on to meet this very charming young woman.

I look forward to seeing you,

Sincerely yours,

EGHIPD

Mr. Reland McKinney R. F. D. West Danville, Vermont

Dear Mr. McGinney:

Do you remember me? In any event, I remember you.

In talking with Bloyd Goodrich the other day regarding a small museum collection on which I am working and which would be enriched in its earlier group by a paintwing — and an authentic one — produced by good eld Rakine, be mentioned that you camed a very excellent example of his genre period entitled "Artist and Father Hunting Birde". I know I skipped a word in the title, but I am distating this letter in my apartment where the Eakine book is not available since the library is housed in the effice of the gallery.

Would you be good enough to let me know whether you still own this painting and if so, whether you would be interested in placing it in this small but very outstanding collection of American art. One which is now being formed and should be completed within a year or two.

Maturally I wanted to make sure that this picture was available before discussing it with my client to assertain whether this would be the ideal example to represent the artist for this specific collection. It would be helpful of course if you would mention a textative price as a guide for further discussion.

I look forward to bearing from you and hope that when you are next in New York you will come in to say hello.

My very best regards.

Sincerely yours

April 16, 1960

Miss Maria Esland, Picture Editor AMERICA ILLUSTRATED Room 304, 1728 L Street N.V. Washington 25, D. C.

#### Deer Miss Enlands

You were very kind indeed to send me the several issues of AMERICA ILLUSTRATED. I was terribly impressed and as I mentioned in my report to the State Department or the USIA committee, so are the recipients in Bassia and I presume in other countries. I know that the magazine was mentioned to me during the gallery talks very frequently and that it is serving and has served a very valuable purpose in creating a rapport between the two countries.

Again I want to thank you for your cooperation and consideration in sending those publications to me. I hope that from time to time I will receive other copies. Also, it was very nice to meet you.

Sincerely yours,

ECH: pb

## ROBSJOHN-GIBBINGS LTD.

APRIL 14. 1960

**GENTLEMENENS** 

THANK YOU FOR THE INVITATION TO PREVIEW THE SHOWING OF

HE. STEELINGS AND MR. PULLIN WILL BE IN TEXAS ALL OF HEXT WEEK INSTALLING A LARGE HOUSE THERE.

THEY REGRET THAT THEY CANNOT BE WITH YOU AND THANK YOU ONCE AGAIN FOR THE INVITATION.

SINCEMELY,

ROBSJOHN & IBBINGS LTD.

440C00 11

SARA TONICK

DOWNTOWN GALLERY 32 EAST 5! STREET, NEW YORK, NEW YORK

> 145 EAST 72NP STREET NEW YORK 21, N. Y. BUTTERFIELD 6-5430

Remind him that he is always velocue to the spartment and has to give me which hat has to give me which hat has necessary arrangements.

My best regards to Aids and to you, plus the younger generation.

Sincerely,

Mr. Suris Mirski Joria Mirski Gallery 196 Keshary Strack Loctor, Massachustts

EGH: ph

saires veen

P.S. Did you obtain Beside to Matted Beath Coulomb | Beatoph took a era are be most disappointed if Aidid set get a court of the seculphanes even discourt himse from the house the beat for the place of the beat by parcel post so that I can deliver them shortly that even cost

I have those which is drawn readed with the runings of transposeen and hope that we can thid come report of Straighbourse out the time rechisorwene business which will be beneficial to you. Fearwhile I de sent a record of the wolds that you have no time I can try to blace than in managers, of cotors, to remnerate you for the igur states that you made. The de will check our juice accounts now and community will be utrulybuned out being a leave for Sacasota, Florida, where I have be give but balls --- and hope an a borne with the idea of one of them which relate is thussian It is but enough to bear double of old remains liferell but it is wash vores when you do it yournell, aver with the meny waring then water I trace the section in the state of the state handen I notice select anteger your set teve also od emorson basel to storings and Southys (this is a corpector day one here I am and the cold and balking my book off on the fourth coord and the ages did not wet inline. Forman I should alone on ad ourse-Alide I way and there grow obstantia de an og somme time, evalu edeking bus and applicate advantageous to Argrical and areas each of the team for abyte wellings around the constry as I did to St. Louis land west this now to Carasets, etc., thus to pacific sith canalogues, Michaelton, and other details, which I find so utterly dull.

The pherocounted project I discussed with you has not died but it for your west at the country west at the country west at the country west that the state of these days I will send but the the root this length of the country the contribution of the contribution of the contribution and all being investigated by Congress and none of the officers are in the moud to propose a million-deliar est project. Then this plans overtainty will need your help in the primitive field. And this ins no reference to your age, deer.

I am atill waiting to hour from Moses about his trip to how York.



p for the

to be completely frank in the matter. Also, I must confess that I am very much disappointed as I had hoped my problem was solved.

If you have any small additional expenses in conjunction with the time spent at the gallery, please send me a bill. It was really a great model which second of pleasure to have you here and it is regretable that the risk of giving manor is a obest up a certainty of a permanent lucrative post is not warranted. Girection, does great model

Dear Ferry;

My very best regards.

I hope your trip home were a pleasant one.

For the first the in a law, seriod, my plans left on the move and series directly no school le. The law to less south as acral because in Artitle to the less of established in Artitle to the less of established the case of the control of the control of the case, and I as exceedable, in a training the series of carter or simple control of the control

In the fee quiet moments I had errorde to end fro. I the webt seriously shout your visit to the fork and our several convergethers in relation to the plans for the future. I am sure that you have done likewise.

Astrolic, It. Very picesed at a legited in relation to augmention your resident your visit to dem into whore you call, have an opportunity to study - even if supprising a the functioning of the personnel and me, and the orabless of housing, schooling and "throwe.

By the ways token it gove on a protection in study the st making then. Frankly, I still feel of odds about naroutes the responsibility of the transfer from the "safe" life you lead on the coast and the complete security with ofters in emposition to the wirk enterined to functioning within the combont of on ant willery with the recilionian of dependence on button acquations from both directions a the ortists and the outsite, in relation to the lower, there is an abrolue requirement for hourt dait are the site of the series of the series and the total of the series and the series of is this enthusiases shield carries through to the public and thing is vital for the welfare of the articles and for the meinionance of the gallery. While I was thoroughly convinced that you went all the other recipronts, and mare, I did not feel that the "wares" made the appropriate impression on you, This disturbed me, and knowing your remained Tinencially I am well aware that the final figure you can't and could be imponsible to meet under the circumstances, because in the final arelysis it is the sales un the gellery which warrant the troops accordingly, the nessibilities for this are much too uncertain for me to secume the responsibility, a factor which are controlled wany of my socivities. Thus, I think I owe it to you to write in this manner colling your attention to the limited mountity a private organization can offer.

Anticipating your May let decision, I think you will agree that it is best

EOHL



JEROME ALLAN DONSON



MUSEUM OF ART

2300 EAST OCEAN BOULEVARD (3) Lung Beach. California April 19, 1960

Monorable Craig Monerable Craig Monerable Craig Magnington, D.C.

MUNICIPAL ART DIRECTOR

Dear Congressmen Hosmers

Recently it one been brought to my attention that there have been discussions about art exhibitions in the House of Representatives. Some of my colleagues have asked me to join with them in discussion on this subject.

I would appreciate it greatly if you could send me five copies of each of the following two Congressional pamphletus

- 1. "Control of the Arts in the Communist Empire"
  Committee on Un-American Activities
  House of Representatives
  12906 June 3, 1959
- 2. "American National Exhibition" Moseow, July 1959 bh006

July 1, 1959

It would be most helpful to me, if in the future I could be sent any publications concerning Congressional discussions of art.

Sincerely,

LONG BEACH MUSEUM OF ART

JADITQ

Jerome Allan Donson Expector

ber Edith Halpert Richard McClenathon



April 16, 1960

Mr. Alan Priest, Curater Department of Far Eastern Art The Metropolitan Museum of Art New York 28, N. T.

Bear Mr. Priests

Thank you se such for your letter.

I tried to reach you after your very kind telephone call but was unsuccessful and by the time your letter reached me it was too late to make the correction.

You don't think I will go to jail for the statement which appears in the enclosed catalogue, do you?

In any event I hope you will join us for the party for Taong Yu-ho Menday afternoon.

Sincerely,

BEE cph

Enclorure

- 2 -

Despite the permistent rain today and intermittently, we are getting a good attendance and I think the sales to date have been very gratifying. All in all I am very pleased with the exhibition and hope you are also.

The Art Institute of Chicago Society for Centemperary American Art or whatever it is called (or rather one of the members) selected EASTER GOAT #5 for the purchase exhibition and quite a few numerous people have been in here with ideas for the future.

I am off for St. Louis Saturday evening but will be back at my overleaded deak the following Tuesday.

It was so nice to have you here and I wish you could move your gallery to New York. Give my best to Mitzi@nd the Africa.

AR OVER

EGR: PA

Mr. Jacob Schulman George J. Derfman & Company Gloversville, New York

Bear Mr. Schulment

As usual I am dictating in my spartment and an not sure whether the drawing by Bon Shake which you were kind enough to lead us for the exhibition at the beicester Unlieries in Landon had been returned to you. If not, shall we hold it tegether with the one Kajae that you acquired for your own collection for someone in your office to pick up or whether we should make the shipment directly. Because of the extraordinary success of the Zajac exhibition, we decided to extend it a week so that many out-of-towners who have written or telephoned will have an opportunity to see it. In any event at the end of this week we will be ready for delivery and await your decision in that commenties.

I am so serry to be a nuisance to you but what with the activities in the gallery and my frequent trips around the country, my own affairs are considerably in arrears. I have decided to devote at least three evenings of next week to my personal beakkeeping and will have all the material ready to discuss with you when you find it convenient during your next visit to New York.

Meanwhile, my very beat regards.

Sincerely yours,

EŒiph

1



Grand Kôtel de la Ville Via Sistina 67-71 (Grinità dei Monti)

April 14/60

Dem Edith: We visited Jack Znejsek at He Academy , now his very compelling sculpture. He was Absolutely joyous about the success you have made of his Show. He parked me; "what is Edith Halgert like? To move this, fork me one hour, including to see, gestures, it would know taken longer, but we think sight to see, me are bent. Tourist fatigue by day; social fatique by might. hidean There me no morning thousand ferromans here, + so many cons i matricipales i fructe, that to see thes vast reservour of antiquities, regeneres intende stromins. But thours to Bill Styron who this guided us about, weing had a splendid time ( and spent more money in those 10 days this we've spent in mony moone). Tomor ton we get-fly brews to Paris work. We so wriked you could Prove met us in Rome! Hally . Vinginia jorni me in affectionate regtoda

to Mr. Barry Beum 0001 .11 4159 34th Street N. W.

This I believe, completes the consignment. I am delighted that none of the consers are as anxious about immediate receipt as we are.

His Dorothe Remains posts of the modern companies of the Malker Art Center

The Walker Art Center

1710 Lyndale Avenue South

Minnespolia, Minnesota

Dear Miss Bergs

As you know, we are still trying to trace the two missing shipments and are going slightly out of our minds as the catalogue is on the press and we cannot complete the titles. I know that you have done final selection and obtain the titles. I know that you have done everything possible to help us, and I know too that the Railway Express people who know us intimately after these many years of pick-ups and deliveries, are making every effort to trace the cretes, but life is difficult just the same.

Because of all these complications I forgot to write to you about the other items in the exhibition which we had not requested for shipment to New York, Again I am using the numbers in the check list of your catalogue. Those to be returned to Nonolulu follow:

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Dry Wood
Min River
At the Sound of Moist
Birth of the Peaks
Sund Landscape
Ting Lendscape
Four Trees
The Grave
Mosthere
Prospect
Geose

And those listed below are to be shipped to the individual summers:

- Wondering to Professor A. Valenta, Chicago
  - to Mrs. Arthur Phillips 10 Edgehill Road 14ttle Rook, Arkenses

April 11, 1960

Mr. H. E. Parker, Jr. Vice President Trust Department The First National Trust and Savings Bank Sam Diego 12, Galifornia

Dear Mr. Parker:

On my return from a trip to St. Louis I found your letter together with a copy of Mr. Sherwood's letter addressed to you.

I think it would be very important to obtain from lies.
Landgraff whatever records she has. Meanwhile I shall check with the Kraushaar Gallery in the hope of obtaining a note of authenticity in connection with the Derain Portrait of A Memon. Frankly, I should hate to see the transaction passed by as this is an excellent offer.

As soon as I obtain any information, and if you simultaneously precure the Landgraff records, all the problems will be solved. You will hear from me shortly.

Sincerely yours

REAL PROPERTY.

## JARIT OLDINE

April 14, 1960

Dear Edith,

You have probably received a check and catalogue from B.U. by now, so you know that the exhibition is a thing of the past. The show drew many more people than last year's, and we sold half again as many pictures; both of which, are good, however, our profit for Scholarship fell short of last year by about six hundred dollars. It was truly a handsome exhibit and we were complimented on it, but I am still disappented in the final results.

I tried to call Mr. Waldstein for you, but found that he is away for the week-end, so am giving you his address and 'phone number.

Home St. Benjamin Waldstein Co.

484 Washington St. Office S.H. Waldstein Co.

222 Summer St.

Brookline
Longwood-6-4063
Liberty-2-9691

I think that its worth making him an offer for whatever you want since the collection is not being shown. The museum obviously has no interest in it, and does the family. They just want to get rid of it.

I am hoping to be in New York on the 27th if I can get away, and would love to go to the auction at the Museum if I'm there. Does one need tickets for it? Steve has been very busy and travelling quite

San Dieso.

#### DIRECTOR'S REPORT

Annual Meeting - April 21, 1960

This year's Annual Report covers the period of April 1, 1959 through March 31, 1960.

The Fine A rts Society and the beautiful Gallery which it operates exist due to our confirmed belief that everyone of us is capable of creativity, that everyone of us can be inspired to wider and richer creative living in our everyday lives by the collections, exhibitions and programs of the Gallery.

Experience creatively treated; knowledge creatively applied, form a way of thinking, a way of life which spens all fields of endeavor. The creative thinker makes the top scientist, manufacturer, business or professional man.

Thus what you, the mambers of the Fine Arts Society of San Diego, make possible here is of enormous value. It has a still untapped potential way beyond our present estimate or comprehension. In the building of our collections, of new facilities, of finer classes and programs you are helping in a broad based endeavor of vital value to our community.

A brief review of this year's activities will remind you how divergent are our endeavors; how broad is this creative base. We will see that now fields have been tried, that new heights have been reached for. Here we have the very essence of vital living. Here we have adventurous experiment based on the knowledge carefully gleaned from earlier experiment.

Most important, and giving us our particular character, is the growth of our permanent collections, the fresh display of these, and the programs making use of them. These collections are our visual library.

For the hostessing at the programs and receptions here related, we are most indebted to our wonderful Social and Hospitality Committees who have helped us on some 20 affairs out of our total of 57 events in the Gallery.

By gift and purchase 25 items, some of these groups of objects, were added covering a wide range of countries, times and media.

A) In the contemporary field we have received the following distinguished additions -

From Pliny Munger - a major enamel by San Diago's Jackson Woolley.

From Earle Grant - a top notch print "The Sin" by Edvard Numch.

From Louis Musgrove - a characteristic American city scene by George Ault.

From Gus Gilbert of N. Y. - a Still Life by the contemporary French artist Charles Levier.

or to publishing information regarding sales transactions, carchers are responsible for obtaining written permission on both actist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or whater is living, it can be assumed that the information y be published 50 years after the date of sale.

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Prior to publishing information ingarining screen conservation, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Congregation Emanu-El Arguello Boulovard and Lake Street Lan Francisco

April 7, 1960

Mrs. Edith Halpert Downtown Gallery 32 East Fifty-first Street New York 22, New York

Dear Mrs. Halpert:

Thank you for sending me your exhibit announcements. Perhaps some day I will get back to New York, and seeing your exhibits will certainly top my list.

As you know, we are still very anxious to get an exhibit by Ben Shahn; however, this does not seem possible due to his tremendous popularity. Would you, therefore, be willing to let me have a sampling from four or five artists (prints, drawings or water colors)? How about Karfiol, Rattner, Shahn and Weber? Perhaps Zorach has some sketches that he wishes shown, even though he is a sculptor.

As you know, there are a number of very earnest collectors here in San Francisco, and it is entirely possible that some of the pictures would take only a one-way trip.

I frankly hesitated to trouble you again, but perhaps this suggestion will be feasible. In any event, I am, as always, very grateful for your interest and graciousness, even though up to now you have had to refuse.

Cordially,

Lilly Weil Jaffe

Curator, Temple Emanu-El Museum

sher to publishing information regarding sales transaction coestricts are responsible for obtaining written permission from both setiet and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is fiving, it can be assumed that the information may be published 60 years after the date of sale.

to Mr. Marry Beast 5159 74th Street H. W. 6001 .El Medington, D. C.

This I believe, completes the consignment. I am delighted that none of the owners are as anxious about immediate receipt as we are.

Thank you so much for your complete cooperation and your telegrater to fine the faller for the country of the c

Dear Miss Barg:

As you know, we are skill trying to trace the two missing shipments and are going slightly out of our minds as the ostalogue is on the press and we eronof completioned paintings until we make the final selection and obtain the titles. I know that you have done everything possible to belo us, and I know that the failury impress proof who know us intimately after these many years of pick-ups and deliveries, are making every effort to trace the crates, but life is difficult just the same.

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Prospect		83
93000		25

and those listed below are to be shipped to the individual exmers:

9 Wondering to Professor A. Veleska, Chicago

Mine Hills
to Mrs. Arthur Phillips
10 Edgehill Road
Little Rock, Arkenses

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both crist and purchaser involved. If it cannot be established after a reasonable sourch whether an artist or purchaser is living, it can be assumed that the information may be published 60, years after the date of sale.

For Museum of Modern Art

Spencer

City Walls 1921

4500

Ordnance Island, Bermuda

7000.

Davis

Summer Landscape 1930

5000 -

Vi.sa 1951

52 x 40

9500 -

Dickinson

Harlem River 1928

16 × 20

Oil on canvas /You.

Prior to publishing information regarding sales transacti researchers are responsible for obtaining written permiss from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be penjulated 60 years after the date of sale.

PHILADELPHIA
ART ALLIANCE



C. SOUTH EIGHTEENTH FHILADELPHIA S

April 14, 1960

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Thank you so much for your kind cooperation in making the "Artist-Writers" exhibition a success.

The show was well attended by a most enthusiastic and interested audience. We are enclosing two catalogues of the show for you.

Sorry you could not attend the opening. Hope all is well with you.

Sincerely,

Stella Drabkin

Chairman, Print Committee

SD/hg Encls.-2

Lie rouce II, Eldredge President Enchael Sabatini Con-President Edward Sterr, Ir. Franceial Pice-President Lieucil Sykes Tremarer James Kick Merrick Secretary Darothy Kelil Executive Discreta



#### UNIVERSITY OF HAWAII

HONOLULU 14, HAWASS

4 April 1960

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

Thanks so much for your good letter of March 18. Needless to say, I am very happy to hear of the inclusion of a photograph of my Bishop Bank mural in the Whitney Exhibition. As yet the catalog of the show has not arrived but I trust that it is on its way because I should certainly be interested in seeing it.

Of course you may keep Fissionable Metamorphoses for showing to museum directors. I am very pleased with your interest, and grateful for it as well. Since you have a few slides to use for the same purpose, I thought you should have a few more of more recent works. But apparently I have a personal gremlin residing with some benevolence inside Ed Stasack's camera, which I borrow for such purposes. In any case, the last attempted photography was a complete fizsco. The film didn't even wind through the camera! So I took the whole batch down to Raymond Sato at the Academy and I should have a new selection tomorrow afternoon. I shall send you a fairly large number, not that I would expect you to keep them, but it would give you a chance to make any selection you might wish.

When I was at the Academy Saturday, I checked very carefully, but your shipment of paintings had not yet arrived. I have received your receipt form for Moon and Mountain, which I shall return to you just as soon as the picture arrives.

By now you surely will have seen Betty Ecke, whom I maked to give you my greetings in person. Someday I really will get to New York, and I hope it is not too far away.

Yours most sincerely,

Jan Worns

M. al Madharce

BN: drt

# Prior to publishing information reparting sales transactions, resourchers are responsible for obtaining written permission. from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is fiving, it can be assumed that the information purchases is fiving.

#### THE UNIVERSITY OF NEBRASKA

DEPARTMENT OF ART

April 7, 1960

Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Thank you for your letter of March 21st. I am very much interested in the young painters and sculptors who have joined your gallery. I am particularly interested in the sculpture of Jack Zajac. As you may have noticed we borrowed his "Crucifixion" for the Nebraska Art Association's show. Do you have casts of this or other figurative (not animal subjects)? I would like to see some photographs and have some prices.

Sincerely,

NORMAN A. GESKE BY

Norman A. Geske Director

NAG:gd



### Barton-Cotton, Inc. PUBLISHERS-PRODUCERS OF FINE COLOR WORK

TELEPHONE: TUXEDO 9-8489 & 2604 SISSON STREET # BALTIMORE 11, MARYLAND

PROMOTIONAL LITERATUR GREETING CARDS ALL PURPOSE CARDS CALENDARS HOLY CARDS PICTURES SOUKLETS

April 19, 1960

Director Downtown Gallery 32 East 51st Street New York, New York

Dear Sir:

We are working with Sister M. Joanne, S.N.D., of Toledo, Ohio, on a high school art course.

Sister has selected one of the subjects in your collection, CRUCIFIXION IN BLUE, by Abraham Rattner, 1953, an oil on canvas, for study and possible later use in her course.

We would be most appreciative if you could furnish and bill us for a good black and white glossy print of this subject for study by Sister Joanne and if she decides that she would like to include it in the course, we will request your permission to publish same for educational purposes only.

Very truly yours,

J. W. Breslove School Department

April 16, 1960

Mr. Lleyd Geodrich Mr. John I. H. Baur Mr. John Gerdon The Whitney Museum of American Art 22 West 54th Street New York 19, N. Y.

Dear Lleys and both Jacket

May I tell you how grateful I am to you collectively for the letter you ment to Mrs. Martin Sargent, with whom — incidentally — I have also had some correspondence.

You have indeed covered all the territory and there is nothing further to say, except to express once again my gratitude for your continued fight against reaction, ignorance, "jealousy," and all the evils which baset us in the world of communications in all its manifestations.

Because of the unfortunate results relating to the Texas bank episode, Zerach, at my suggestion to Mrs. Sargent, has (I hope) been spared whetever scandalous information has appeared either publicly or privately and I encouraged that the matter be dropped rather than have Zerach faced with another fiasce, particularly in a locale which he loves dearly and to which he has contributed as largely. Therefore I have abstained from any action in connection with this matter, after discussing it with Margaerite Zerach who feels equally strongly about the danger of bringing this to Bill's attention. Thus I hope that your letter of April 11th will have the desired effect and that the committee will accept your statement about the "generous offer" and that the project will be earried through without any further ade.

And so, I thank you gentlemen,

Sincerely,

ESEaple

Have you had any word from Mr. Erpf about the "Deposition" for the Whitney. I am most anxious to hear if that is going through. Also, please let me know about the Karin show as soon as possible.

I hope you had a ball in St Louis and didn't get too worn out in the process. By the way, whatever happened with the young man from California who was the next occupant of my appartment?

Yours,

Mrs. Edith Gregor Halpert 32 East 51st Street New York, N. Y.

FLign

Prior to publishing informatio i regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

#### Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

12 April 1960

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

First of all I want to thank you for the fine supply of black and whites. I hope that we shall be able to consider one or more of these figures sometime in the future.

Concerning the two Mounts-type eagles, I have not been able to drum up any enthusiasm for them among our accessioning committee and I think it's best to return them to you so that you may show them to someone else. We would like to buy the shell painting, though, I am happy to say.

I shall be out of work for about a month beginning on the 17th of April recovering from a necessary repair to my plumbing. It's a poor time of year to be in bed, but I hope to catch up on some of my reading.

I hope that you have a fine Easter and I shall look forward to seeing you sometime in May or June.

Best good wishes and many thanks,

Mary C. Black, Curator (Mrs. Richard Black)

researchers are responsible for obtaining written permission from both artist and purchase involved. If it cannot be established after a reasonable search whether an artist or archaser is hving, it can be assumed that the information may be published 60 years after the date of sale.

2 /57 Commence of the control of the contr



## The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

METROPOLITAN 6-9211

April 14, 1960

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Concerning the damage you reported to The Sabbath by Max Weber, a claim has been filed with our insurance agent, Mr. James S. Holmes, HOLMES AND HART, 1700 K Street, N.W., Washington, D.C.

Mr. Holmes has informed me that they will process this claim as soon as we hear from you regarding the cost of restoring the painting.

Thank you for your assistance.

Sincerely yours,

Mary E. Hoffman Mary E. Hoffman

Registrar

Bassonnas 21-

#### ART MUSEUM OF THE NEW BRITAIN INSTITUTE 56 LEXINGTON STREET NEW BRITAIN, CONNECTICUT

SANFORD LOW DIRECTOR

MRS, WILLIAM E. BENTLEY CUSTODIAN

R. E. PRITCHARD CHAIRMAN ART COMMITTEE

April 15, 1960

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Edith:

Sincerely regret our inability to meet Tseng Ya Ho at the Preview Reception of her one man exhibition on Monday, April 18th, 1960 from five to seven o'clock.

Sincerely,

P.S.

it bills me.

.

tain whether we can make some unional arrangement which will be helpful to you. The moment I have any information whetegover, I shall advise you constringly.

Since your visit a great change in climate has taken place in America - in relation to contemporary art. I have good reason to believe that the securit an according about value and youth and a single point of view in expression are all on route toward a quick denice and that the measure as well as the press will accest quality and true areativity more than the aforementioned feature. There has been sufficient evidence to varyant this statement on my part. Under acparate owner I shall coully you an article by Entherize Enh, whe, as you know, was one of the strongest exponents for the regimentation of ideas in measure and in the press. You will note that she has made a complete remaindent face and if you follow our se-entled art literature you will recognize that the new pattern is evolving, that a recapitalistic is taking place, and that artists who are not semicrosists will held greater away in the American art picture.

And so sering, huse, and my very best regards to Mrs. Sandberg and you.

Sincerely yours,

EGH: ph

Copy to Dr. L. J. F. Vijnembeck Generatownsom The Regue Prior to protecting information regarding sales undestrations researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether so artist or purchaser is living, it can be assumed that the information easy be published 60 years after the date of sale.

visual documents of the arts

April 15, 1960

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

We have received a signed permission form from the William H. Lane Foundation giving us authorization to produce color slides of a painting by Charles Sheeler titled Lunenberg.

We must, however also secure permission from you as was stated in the letter from the William H. Lane Foundation. I am enclosing therefore two permission forms, one to be signed and returned to us in the enclosed self-addressed, stamped envelope, and the other to be retained for your files.

I would like to thank you in advance for your cooperation.

Sincerely yours,

Sandak, Incorporated

Elaine Tatian

Encl: 3

have written Mirella Benti: roglio asking for a copy of her (?) book, etc., for which I shall gladly send the money, etc. Hope this is not a tempest in a Tea-pot " To you. I would want so much to keep this whole affair clean and honest and above reproach. The Levick action, carried on behind my back - or at least without informing me or the Committee or the director of the Center, sort of chipped away at my heart, so to speak-

All our best wishes -Thank you so very much. Gratefully - K.M. Y.

P.S. I have Alfred Werner Ten on Shahn plus the article from South Africa - He is a dear friend of ours.

P.S.S. We're also purchased C. Gross' "Dancing Mather which is a murrelows counter-port of Zorach's "Father- Son" piece.

Also - me loved your reply to Eisenhower - Russia controversy -

rice to publishing extermation regarding sales transact researchers are responsible for obtaining written permit rea both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist of archaser is living, it can be assumed that the informationsy be published foll years after the date of sale.

FIRST NATIONAL BANK

April 18, 1960

#1291

Mr. Richard S. Sherwood Suite 800 433 South Spring Street Los Angeles 13, California

Dear Mr. Sherwoods

A petition has been submitted to court for authority to sell the Derain Portrait of a Woman held to an asset of the estate of Ann R. Sakintwalls, deceased. The bearing will not take place until we have received assurance either from you or Mrs. Halpert as to the acceptability of the sainting. Mrs. Landgraff and Mrs. Helpert are purguing this matter and we believe that the required papers can be obtained from the Kraushaar Gallery. The dependent originally purchased the portrait from this gallery.

We are equally as anxious to complete the sale and will again inquire as to current status.

Very truly yours,

H. E. PARKER, JR. Vice President and Trust Officer

HF: je

ce: Mrs. Edna R. Landgrafi

10N F93A 7-5

April 12, 1960

Mrs. Mary Bass 850 Park Avenue New York, N. Y.

Dear Mrs. Baset

Buring the Savaiian show held here in January, you expressed a desire for advanced notice on the one-was exhibition of pointings by Teeng Na-Ho.

Her one-man exhibition of twenty paintings dating between 1958 and 1960 will spen to the public on Tuesday, April 19th, with a proview and cocktail party the preceding day (Menday) from five until seven etclock.

However, the exhibition will be hung by ten o'clock Henday morning and you are welcome to come in anytime during the day to have the first opportunity of seeing the group as a until and I keps that you will return to the party where she will be the howeved guest.

I lask forward to seeing you.

Sincerely yours,

ZGH; pà



BORIS MIRSKI GALLERY

agril 2-1960

Dear Elith This is my first chance to write and tell for how happy I am with four kind haspitality. I was I found newfact in form most day delightfull house - to me you are agelest and for speak the words and ideas not only of our generation but alsof the future. may goodness and long life be fores. - I der checking the herelds and a report well fallow your pre colombian heads are mounted and well be mailed Wednesday en you buy fund,

fafin

1434 National Bank Building Toledo 4, Ohio April 8, 1960

Mrs. Edith G. Halpert Downtown Gallery, Inc. 32 East 51st Street New York, New York

Dear Mrs. Halpert:

Pursuant to our conversation today, I am enclosing a check in part payment for the Zajac sculpture. Please send the statement and sculpture to the address noted above. I will send you the balance due next month, if that is satisfactory.

As I told you over the phone, the Dove painting arrived last Friday and I am very sorry about having to return it, both because I have been so anxious to obtain an oil painting by Dove and because you were so gracious in devoting so much time to us while we were in New York. There are parts of the painting that I think are very fine, but I found that there are parts which, to me at least, just couldn't be reconciled with the rest of the painting.

At least, when I look at the water color that we acquired awhile ago, I know that my appreciation of Dove's painting, or at least of some of his painting, has not diminished. Incidentally, there was one very small oil which you showed me but which you said was not for sale yet because it was one of the last paintings done by Mr. Dove. If it ever becomes available, please let us know.

I was able to spend part of a day at the exhibit of Rattner paintings at the University of Michigan, and I thought it was quite fine. This was my first opportunity to see more than a very few paintings by him at one time, and I was quite impressed, particularly with the two self-portraits. I thought the University of Michigan Museum did a good job in hanging the paintings, considering the lack of space and the necessity of squeezing a few paintings into an area that left insufficient space for viewing.

Again I wish to thank you for the time you spent with us. We always enjoy our visits with you and look forward to them whenever we are able to get to New York.

Very truly yours,

Julian M. Kaplin

UNIVERSITY OF MICHIGAN . MUSEUM OF ART ALUMNI MEMORIAL HALL ANN ARBOR April 5, 1960

Mr. Abraham Rattner 8 West 13th Street New York 11, New York

Dear Mr. Rattner:

In connection with the retrospective exhibition of your work which closed here Sunday, I report with regret damage to one painting (#12, Costume Figure With Mask, belonging to the Downtown Callery). There is a pigment loss on the left hand side of the head of the figure, triangular in shape, and approximately three-quarters of an inch across at the widest point. This is a point where the pigmentation is especially thick and apparently both the pigment and the ground became separated from the canvas.

I showed this to Howard Church from MSU when he was here last week and we agreed that since there was no evidence of further deterioration or damage around this loss it was elright to ship the picture to Muskegon with the rest of the exhibition. Since I understand that you are going to be back at MSU next month, possibly you could arrange to inspect the picture at that time. It will, I believe, be comparatively simple for you to repair, but obviously no one else should touch it.

Four of the pictures were loose in their frames on arrival here, but we have been able to correct the condition satisfactorily in three instances. We are still concerned, however, with the frame on the above picture, and suggest that you examine it also at Muskegon.

Your exhibition has been received here with a great deal of enthusiasm and we are most grateful for having had the privilege of showing it.

Sincerely,

Charles H. Sawyer

Director

CHS:ert

Dens Edith:
Couling toverto U. of M. to to something bout
this can be what do you succest? Arethese
insured? A trip to Muskegon would many
so much time out from my other and
pressing work now. Ath K.

#### HARRY N. ABRAMS

INCORPORATED

Publishers of Pine Art Books

6 WEST 57TH STREET, NEW YORK 19, N. Y.

April 5, 1960

Mrs. Edith Gragor Halpert, Director The Downtown Gallery 32 E. 51st Street New York 22, N. Y.

Dear Mrs. Halpert:-

I don't know how to thank you for your wonderful - and most pleasant - co-operation in helping us to get together photographs for our SHAHN and DAVIS publications. In
addition, I have the five SHAHN drawings which you sent. I
note also that two more photographs are to come (I don't believe
I have seen these as yet).

I send you herewith a check for \$41. to cover the costs of the photographs.

of course, everything will be credited according to your instructions, and I hope that you will permit us to call on you if and when information is needed. Meanwhile, I want to express my gratitude once more and to send you warm personal greetings.

Sincerely,

Milton S. Fox

Editor and Assistant Publisher

MSF:BCS

rior to publishing information regarding sales transactions, espandure are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Joseph Gold 337 South Smedley Street Philadelphia, Pennsylvania

Dear Mrs. Geldt

Although an invitation for the opening party will be sailed to you shortly, I thought I should alort you shout the one-man exhibition of paintings by Tsong Yu-Ho scheduled for the dates of April 19th to May 7th. This will be her first one-man exhibition in New York and should be one of the events of the season.

I am sending you this advance notice because you expressed especial interest in her work and I am very eager to give you an opportunity of having a preview of the twenty very exciting paintings which will be included. The artist has come on from Bonolulu for the occasion and will be the guest of henor at a cocktail party on Monday, April 18th, from five to seven o'clock. However, if you would care to come an hour or two earlier, you would be very welcome and can meet Tacag Tu-Re when the feativities start.

In any event I look forward to seeing you and Judge Gold on Monday.

Sincerely yours,

20Haph

W,

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MONOLULU 20 16 0955 VIA RCA=

1.T

HALPERT DOWNTOWN GALLERY 32 EAST 51ST NEWYORKNY=

MUSEUMS STAFF SENDS CORDIAL ALOHA ON TSENGYUHO SHOW HONOLULU ACADEMY OF ARTS

CFM LT 32 51ST TSENGYUHO



Mr. Lee S. Outhman 2629 South Dearborn Street Chicago 16, Illinois

Dear Lees

throng the many ideas and attitudes we share I think the F.S. characterisation is fairly natual. Nevertheless, with occasional reference to the Time Magazine section devoted to medicine, he is hardly worth the price of an ulser. Why don't we forget the sweet boy.

You know down well that whatever he has in mind — or anyone else in Chicago — it would be completely negated by anything you suggest and therefore will you hold on to Tuesday, as I shall. There is nothing that I would like better, and I shall be fleating up Bearborn Street on the det of five p. m. Furthermore, I have not committed myself to any social oughgements except a single party scheduled for the jury and when I get there I shall tell you why I accepted this august invitation. You will have to be patient until I get there.

My current plans are, as I mentioned previously, to fly to Chicago from Sarameta where I plan to spend about four days two of which include commitments in the way of talks. The other two I expect to smatch by removing from the official hotel to another where I can hide out from any duty in connection with the dirty three-letter word a r t and indulge myself in getting a suntan, unless my proverbial luck provails and the largest rainfall will grace the legality.

When I arrive in Chicage I shall call you from the hotel where Mr. Sweet is stationing me. And so,

Fendly.

2GE: ph

#### THE METROPOLITAN MUSEUM OF ART NEW YORK 28, N. Y.

April 12, 1960

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Mrs. Halpert:

I have read your note with interest. I suggest that you begin the second sentence differently. You could say "For this unfamiliar technique said to pre-date the 8th century, craftsnen were etc." This I think lets you out of committing yourself.

Tseng Yu-ho is a very good painter indeed and gets better all the time. She is likely to know what she is talking about.

Yours sincerely,

ale Prien

Alan Priest, Curator Dept. of Far Eastern Art

AP:JKS

April 1, 1968

Mr. Henri Marceau, Director Philadelphia Museum of irt Benjamin Franklin Parkway at 26th Street Philadelphia 1, Fennsylvania

Deer Henris

Thank you for the information and the photograph. To quote the late Fierelle LeGuardia, when I make a mistake, it is a lulu. Please forgive the error and blame it on the fact that Dwight Ludington's gift habits confused me in this matter.

My best regards.

Sincerely yours,

Editph

Mr. Patrick L. Phillips The Leicester Galleries Leicester Square London, W.C. 2 England

Dear Mr. Phillips:

When I returned from a trip I learned that the watercolors, drawings and prints which you had shipped to us had arrived, and I am hereby sending you an acknowledgement to that effect.

However, we find that we had overlooked billing you for Herlequinade and for Mine Building. The invoice is now enclosed,

In addition, I learned also that two of the pictures were damaged in shipment. Both of these evidently slipped in the package and have very bad creases. These are

202	Shipperd 1954	Drawing	\$550.
228	Harple 1951	W.O.	1800.

We are checking with our restorer to ascertain what the cost for repair will amount to, and will advise you accordingly before we have the work done. Of course your insurance company will take care of the cost involved. I believe we also sent you am invoice on March 4th for Super Market - a silk screen in black and white, priced at \$35. This was actually a consignment form and we are therefore adding this amount to our regular involved.

Furthermore, to continue the sordid financial details, we had originally agreed to pay the transportation expense, as well as the insurance presime to London. These figures amounted to \$92.51 for the insurance and \$116.25 for the brokerage fees plus air freight to the Leicester Galleries.

When the shipment was returned we received the attached bill and I hope you will add the amount involved to our overwell involve.

Many thanks for all your courtesies. I hope we shall have occasion to have further transactions in the mear future.

With best regards, I am

Yours sincerely

ECH La

Peter to publishing information regarding sales transactions, mecanohers are responsible for obtaining written permission from both artist and purchaser invalved. If it cannot be established after a reasonable search whether an artist or inchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARS. HARRY LYNDE BRADLEY . 136 W. GREENFIELD AVE. . MILWAUKEE 4 . WISCONSIN

Dear leles horte up a selective the less that the

The sand forms

April 1, 1966

Mr. Nelson We Department of the History of Art Yele University New Haves, Connections

Bear Mr. Was

Thank you for your letter.

Indeed we shall be very glad to cooperate with you in the exhibition referred to in your letter. Unfortunately I shall be in St. Lewis through Teesday, April 5th, and regret that I shall not be here to welcome you. Purthermore, we are still waiting for the paintings to arrive from Minnespelis and from Memelulu. Perhaps they will be here by Menday, but I doubt it.

If you will give me the specific dates scheduled for your exhibition, perhaps we can send you photographs in time for your selection.

I am so serry about these semplications but we have no control ever the situation.

I hope to have the pleasure of meeting you on a subsequent visit.

Sincerely yours,

EGHapt

researchers are responsible for obtaining written permission you both actist and purchaser involved. If it cannot be established after a reasonable search whether so artist or archaear is living, it can be assumed that the information may be published 60 years after the date of soic.



BORIS MIRSKI GALLERY

April 7, 1960

Dear Mrs. Halpert,

I would like to take your genorous offer of the use of the apartment. If you could tell me when it will be available I would be very grateful.

I'm still very anxious to go to Israel and when I come to New York I will make my final plans.

Dad sends his love and hopes you are well as I do.

Very truly yours,

166 NEWBURY ST - BOSTON - CO 7-9186 - WORKS OF ART

MRS. EDGAR C. SCHENCK . IN HENRY STREET . BROOKLYN 1, NEW YORK

April 8, 1960

Dear Edith,

I have a job!!! You'll choke- I am going to be Director of Admissions at the Tobe-Coburn School for Fashion Careers. I start May I and work part-time for a month under the woman who is leaving to remarry. Then I am on my own.

I think it was the blue suit that took them in.

Love,

Britz

carchers are respondible for obtaining written permission on both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rehease is living, it can be assumed that the information by be published 50 years after the date of sale.



April 12, 1968

Dr. Walter Ametutz WHO'S WHO IN GRAPHIC ART 45 Nuschelerstrasse Zurich, Switzerland

Dear Br. Amstutus

Thank you for your letter.

Yes, Mr. Shahn is on a world tour and will not return to this country until the middle or latter part of summer 1960.

At the first opportunity I shall try to locate photographs of illustrations which have appeared in recent publications, together with original paintings or drawings which wer used in conjunction with advertisements or as promotion material for CES.

I have no original record covers evailable and would suggest that you communicate directly with Columbia Records, 789 7th Avenue, attention of Mr. S. Neil Fujita.

Since he "majors" in creative, painting, drawing, and serigraphs, we have a very complete record in that field and I shall send you a few photographs tegether with his biographical notes. For your information we are his sole representatives and introduced him to the art public with his first one-wan show in 1929.

If there is any further information you require, please let me know.

Sincerely yours,

EGHenb

**a** .

### THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER 2501 KENTMERE PARKWAY

WILMINGTON 6, DELAWARE

OFFICERS

ELEUTHERE I. DU PONT, MEDIDENT MRS. ALFRED E. BIESELL, VICE MEDIDENT C. DOUGLASS BUCK, Jr., VICE PROPERT & INCADURE MRS. GEORGE P. BIESELL, JR., RECRETARY BRUCE ST. JOHN, DIMETER
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EDUCATIONAL DIRECTOR
MISS ROSE MARIE RUPP
EDUCATION ASSISTANT
TELEPHONE GL 3-6268

April 15, 1960

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Edith:

Thank you very much for your invitation to the Preview Reception for Teeng Yu Ho.

I regret very much that I will not be able to attend, but will see the show semetime during the 20th or 21st of April. Mr. Buck and I are planning to be in New York at that time working on the Calder Show for next January.

I hope that we will have the opportunity of seeing you then.

Sincerely.

Bruce St. John

BStJ:rb

nior to publishing information regarding sales transactions, essenthers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information by published 50 years after the date of sale.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission m, both artist and purchaser involved. If it cannot be sublished after a reasonable search whether an artist or reducer is living, it can be assumed that the information sy be published 60 years after the data of sale.

Mrs. Maurice H. Noun 3511 St. Johns Road Des Moines 12, Iowa

april 12, 1960

Den Thus Halfert.

I am sucking a clack for 1500.00 as a grayment on the bone founting. Mill you please bill no for a junta Programs every six mounts - or until me pay in Just -

one

CLEANS OF SERVICE

This is a fast message unions its deferred charscret is indicated by the proper symbol

# WESTERN UNION

NL - Night Letter

SYMBOLS

TELEGRAM

point of origin. Time of coords is STANDARD TIME at point of destination

**DB491** 

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THE DOWN TOWN GALLERY 32 EAST 51 ST NYK=

WHEN MAY WE EXPECT SHIPMENT OF SHAHN PRINTS STEWART RICKARD 108 NACOGDOCHES ST.

April 1, 1960

Mr. Bruce Summerville bruce's books 444 West Margaret Betroit 3, Michigan

Dear Mr. Sumerville:

Thank you for your letter. I certainly appreciate the information you furnished as this field is completely out of my territory. The book — please note that it was not intended as a catalogue — was considered an outstanding publishing job with Jacobs as special designer and the printing by Meriden Gravure (incidentally the first publication of that outstanding press). It is the most definitive book an "Pop" fart who, as I say, is new being revived and in whom the interest should increase.

Indeed I am very happy to send you the twelve copies as you suggest and am enclosing a bill for the amount. From time to time I can send you additional atook if you so desire. Meanwhile I will follow your suggestion to communicate with the firms listed in your letter.

Hen Shehm is now on a lengthly worldwide cruise and will not return to the states until August 1980. His itinerary has been so changed from time to time that we have no way of communicating with him. In any event he could do nothing until he gets back. When he does, I shall be delighted to propose the idea to him and will communicate with you.

Also, for your information, Heriden Gravure designed and published the catalogue for us, based, of course, on Shahn's originel drawing and prepared for another purpose.

My boot regards.

Sincerely yours,

Editaph Enclosure

#### CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: DANIEL E. CATLIN . Vice-President: HENRY B. PPLAGER . Director: CHARLES NAGEL . Secretary: MERRITT S. HITT

April 6, 1960

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert,

Thank you so much for presenting such an interesting lecture Sunday afternoon, April 3rd at three o'clock in the City Art Museum Auditorium. It was a great pleasure to meet you and to share with the audience your intimate account of your difficulties installing the American Art Exhibit in Moscow. I also enjoyed your classification of art collectors. I hope this will have a salutary effect on St. Louis.

Everyone in St. Louis was charmed by you and they and I look forward to your next visit.

Sincerely yours,

Billy gressman

Mrs. Edwin Grossman Auditorium Administrator

BG/bkd

Mrs. Edwin Grossman Auditorium Administrator City art Museum of St. Louis St. Louis 5, Missouri

Deer Mrs. Greenant

You wore very kind to send me your very nice letter.

Yes indeed the St. Louis experience was of very special significance to me and I enjoyed every minute of it --- and was especially pleased with your very pleasant welcome.

Incidentally because I could not get first class accomedations to St. Louis, you might reduce the cheek accordingly. No doubt you can obtain the differential between the two from TVA.

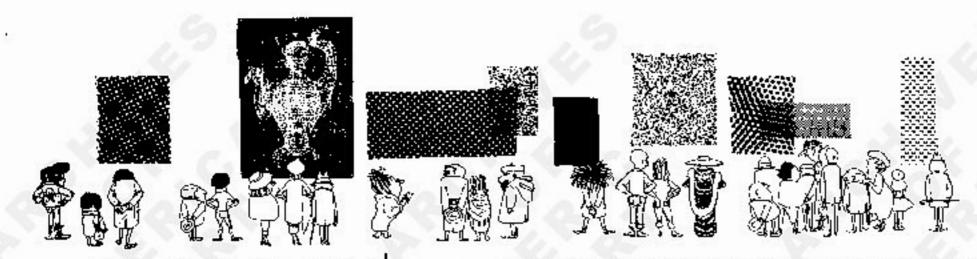
I hope that when you and your hashand come to New York I shall have the pleasure of a visit with you and I hope also thatyyou will let me knew in advance so that I can plan something of interest to you.

My very best regards.

Sincerely yours,

ECH! pb

W



THE FRIENDS OF ART | WILLIAM ROCKHILL NELSON GALLERY AND MARY ATKINS MUSEUM OF FINE ARTS 4525 Oak Street Kansas City 11, Mo.

13 April 1960

Dear Consignor:

The Sales and Rental Gallery has had numerous inquiries concerning the possibilities of purchasing works of art on a "time payment" plan and we are writing you in regard to your ideas in this matter.

As a strictly volunteer organization within the Gallery we do not have the bookkeeping facilities to carry out such a program, however the interest in making such a plan available has been so great we feel it is only fair to the dealers, artists and purchasers to explore the possibilities.

Would you be willing to enter into a "time payment" plan with a purchaser, if so, on what basis would you care to have the payments handled? For our bookkeeping we would need to have our percentage from the first payment, the balance and additional payments going directly to you.

If you have such a "time payment" plan in effect we would appreciate knowing how this is handled.

Interest in the Sales and Rental Gallery continues to grow and with the additional exhibition space in our new quarters we feel certain that our sales will rise proportionately.

As we wish to be of service to the dealer, artist and public alike we feel that it is now necessary to investigate the possibilities of some type of "time payment" plan.

We wish to have a written statement from each of our artists and dealers and therefore will appreciate a reply at your earliest convenience.

Sincerely,

Mrs. George H. Bunting, Jr. Co-Chairman, Sales and Rental Gallery

Mrs. Kaurice H. Moun 3511 St. Johns Rosd Des Moines 12, Iowa

Deer Mrs. Nount

On my return from St. Louis I found your letter swetting

Meedless to say. I am very pleased that the painting "looks handsom in your living room". In my experience I find that a really sensitive, important work of art takes on a mach more personal semblance in the context of a home and I am delighted that this proved true in the case of the Dove.

Dove seems to have been addisted to the type of frame which appears on this painting, and unless you feel otherwise. I would suggest that you have it resilvered and preparly fastened to the picture. Otherwise - if you prefer - you may order another frame which again should be quite simple in keeping with the general character of the frames used.

We shall be glad to allow you \$50 for the repair of replacement. I hope that you will find this satisfactory.

My very best regards.

Sincerely yours

DEC .

According to the for the date of manual following it can be assumed that a published 60 years after the date of manual following the

AR.P.

PENALTY FOL PHYATI USE TO AVOID  OFFICE DEPARTMENT  PENALTY FOL PHYATI USE TO AVOID  FORFICE DEPARTMENT  F	
INSTRUCTIONS: Fill in items below and complete #1 on other side, when applicable. Moisten guramed ends and attach to back of article. Print on front of article Return Receipt Requested.  EMARDED NO. NAME OF SEMER  CERTIFIED NO. STREET AND NO. ON P. O. BOX.	
TINSHURED NO. CITY, ZONE AND STATE  NEW YORK, M. Y.  PARTITION OF THE PART	



Miss E. Halpern April 18, 1960 Page Two.

I would appreciate any assistance which you, as Mr. Rattner's representative, may be able to offer us in this endeavor.

Locking forward to hearing from you, i am,

Lean Gordon Miller

I GM:k

7

Er. Charles Foreythe, Assistant Principal The Corceron School of Art of The Corceron Gallery of Art Washington 6, D. C.

Dear Mr. Forsythes

Indeed I am very glad to comply with your request and am sending a photograph of a recent painting by Abraham Rattner to be used in year 1968-61 issue of the Corcoran School of Art catalogue.

Sincerely yours,

EGH: ph

her to publishing information regarding sales transactions, searchers are responsible for obtaining written permasson on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or rephaser is living, it can be assumed that the information sy be published 50 years after the date of sale.

osearchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

THE METROPOLITAN MUSEUM OF ART NEW YORK 28. N.Y.
April 5, 1960

Downtown Gallery 32 East 51 Street New York, New York

Dear Sir:

My husband and I were in to the gallery on Saturday, April 2, and we took home on approval a Ben Shahn lithograph and a drawing. My husband was called out of town unexpectedly. He will be back this coming Saturday and will then return the two pictures to you and notify you of his decision. Unfortunately I have no way of returning them myself.

Sincerely yours, Borbera Rubin Barbara Rubin (Mrs. Robert)

**OREGON 4-6070** 

April 11, 1960

The Downtown Gallery 32 East 51st Street New York, N.Y.

Dear Sirs:

Please find enclosed our check for \$50 in payment for your permission to reproduce a Gouache by Stuart Davis entitled "Package Deal," for which we understand you have the reproduction rights.

I shall send you a copy of the May issue of The Griffin in which the picture will appear just as soon as it is issued.

Thank you for your help.

Sincerely yours,

TCFL/ec

Thomas C. F. Lowry

Prior to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both aries and purchaser involved. If it cannot be established after a reasonable search whether an ariest or purchaser is string, it can be assumed that the information may be published 60 years after the date of sale.

W

April 12, 1960

Mr. Porter McCray, Director The International Program The Museum of Modern Art 11 West 53rd Street New York 19, N. T.

Bear Perter:

Thank you for your letter.

What with the heetic activities in the gallery and my trip to St. Louis and elsewhere, I have not had time to devote myself to the selection of the folk art. This will follow shortly, tegether with two or three old photographs of contemporary art which arrived subsequently.

Naturally I am pleased that you are having so much success with the program and can offer the Embassies a wide choice from various sources. I hope that the other dealers will provide a variety of material and that only a portion of what I have suggested to you will be accepted. In any event, you are free to act as you wish in the matter.

I was under the impression that a bill for the photographs had been sent to you but I shall check temorrow (I am dictating em Sunday) and fellow your instructions. John Marin will do likewise.

I am semewhat disturbed about the Holland-Shahn exhibition mixup and perhaps it would be wise if we could get tegether in regard to this abov. The arrangements started with Rudolph W. Orenaar, sentimed with Dr. Sandberg and with Dr. Wijsenbeek. The Hague people made the initial selection and some months ago a complete list including names and addresses of the prospective owners was sent all this data to follow through. Incidentally the list included the combined selection as Dr. Sandberg made his choice as well.

If you have any ideas on the subject, let's discuss them in the very near future as I am loaving for a week's tour on April 27th.

And so, cheerio,

Sincerely,

ECHIPS



Mrs. Edward Marcus Co-Chairman, Collectors' Austica the dollar museum for contemporary arts 3415 Cedar Springs Read Dalias 19, Texas

Bear Bettyt

I was delighted to hear from you. Also I am delighted with all the news I have had in connection with the D.M.C.A. which from all reports is doing an extraordinary job — and I know how much of this is due to your efforts.

I believe that I mentioned to you previously the decision reached mome years ago at a joint meeting of the Museum Directors Association and the Artists Equity that no work by living artists would be offered for public sale at any time. If you will refer to the Museum of Modern Art catalogue of paintings to be auctioned at Parke-Bernet, you will see that this rule has been adhered to completely.

thile I should be glad to cooperate with you in your plan, I am at a complete less as to what to effer since during the past five or six years Dallas has more or less by-passed this gallery and I have no idea what would be desirable among the deceased attists. I have leeked through your list of acquisitions and I have gene through my records to get some bint but I remain at a complete less as the current activities in the way of purchases and amhibitions have excluded most of the artists here. Please believe me then I say that I am not being cay or trying to embarrase the Dallas collectors. I am just being factual and straightforward. Furthermore we have very little in the way of current "inventory" but if you will let me knew what would be of special interest to you I shall try to find something that is available and that will be of value to you.

My very fondest regards.

Sincerely yours,

ZOR: på

Prior to publishing information regarding sales transactions, rescarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JACOB SCHULMAN
36 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

April 14, 1960

gworsonie

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

The Ben Shahn drawing which was loaned for exhibit at the Leicester Galleries has not been returned to me. After you receive it, I would prefer to arrange to pick it up, together with the Zajac piece I purchased recently.

We have arranged, as I have indicated to you previously, to get you a 30 day extension for the filing of your personal income tax returns. However, more important, we will require the list of paintings which you wish to "spin off." We are trying to hold this situation under control until we can complete the information to them and the inventory is the last thing necessary for this purpose.

As I indicated to you over the phone, I will be in New York on Friday, April 22, and shall at that time call on you to see if some of the information is ready.

Sincerely, Selection

IS . KB

## Apanalulu Stav-Bulletin

DAILY AND BUNDAY

HONOLULU 2, HAWAII, U.S.A.

POST OFFICE BOX 3080
TELEGRAPHIC ADDRESS: "STARBUL"

The Sunday Arts Page April 8, 1960

Edith Gregor Halpert The Downtown Gallery 32 E. 51st Street New York 22, N.Y.

Dear Mrs. Halpert:

Wonderful news about Betty Ecke, and my best wishes to both of you for the success of the show.

Betty has beenkind enough to say she would send the reviews my way; although this is something you may prefer to have your own office do. In any event, I will hope to have them, from some source, and I plan to use, at the very least, a general assessment of their tone with a few of the more quotable quotes.

If you feel the proper time has arrived, I would also like a quote from you regarding what I assume is now a fact -- that you will represent her on a permanent basis...with your reasons for adding the signature of Tseng Yu-ho to your well known list of artists.

My warmest regards.

Yours truly,

Care Wright

Mr. Jemes Thrall Sely Brushy Ridge Road New Canass, Connecticut

Dear Jime

As you probably know, Mr. Fex of Harry Abrams called at the gallery and together with their designer selected 32 additional drawings for inclusion in the book you had written on Bon.

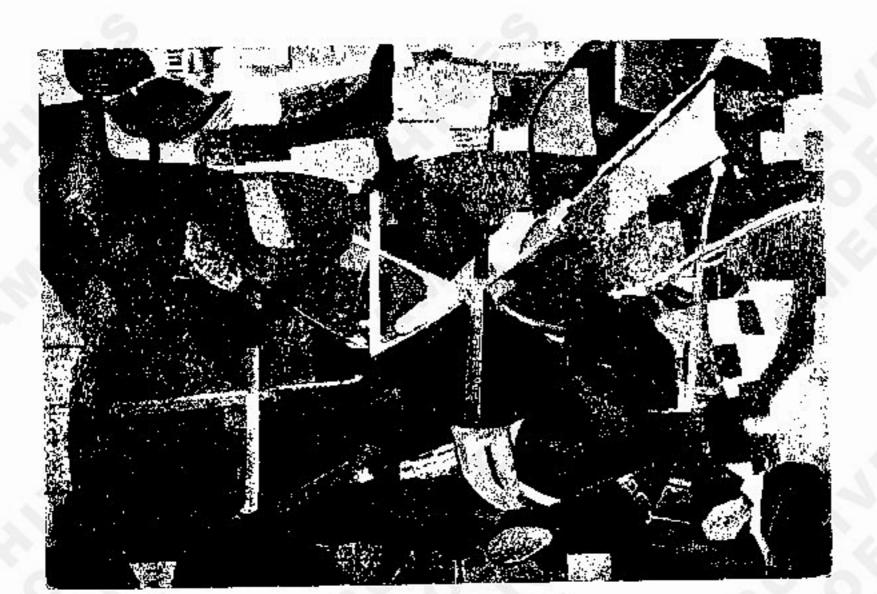
All the photographs have been delivered to Fox but I thought you would like to know the selection that had been made and an therefore enclosing a complete list. Incidentally he also implied that the text could be or would be increased. In any event I am pleased that interest in this publication has been revived to this extent.

My best regards.

Sincerely yours,

EGE: pb Enclosure earchers are responsible for obtaining written permission in both artist and purchaset involved. If it cannot be abtished after a reasonable search whether an artist or whater is living, it can be assumed that the information y be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaser is living, it can be assumed that the information may be published 60 years after the date of sale.





loan" (whatever that means!) to the Center.

The whole community took this as a noble and generous gasture - and as - sumed the Levick's game the parating to the Center. How else would you interpret this?

Mr. David Kleinstein, the director of the Jawish Center, has never been overly enthusiastic over this program because of its controversial nature. From the straws in the wind I hear he will be replaced this year- and I hope to continue with the project. There are a number of exemplacy citizens who see the value of such

what is your pleasure in this rather delicate situation?

I know of your rost interest and busy-ness- yet I also am a dedicated person in this area- and I shall spare no effort or tact on my part to keep this program alive.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Development P rogram Report Page 2

As to the future of the Development Program, when one considers that the American people apent about 41 billion dollars last year on recreation alone, more than was spent on housing and clothing, and almost as much as was spent on National Defense, we believe the money is here to successfully complete our proposed new wing. We shall keep after it.

The following figures should be of interest:

Total in pledges and contributions as of 4/21/60 \$	498,765,25
Amount raised since April 22, 1959	67,372,65
Architects Fees, May 1959 thru April 1960 (These are a part of the actual building cost)	7,932.50
Operating Expense, May 1959 thru A pril 1960	5,648.99
Total number of donors to Development Program	254
Number of donors since April 1959	144

POL

Edward S. Hope, Chairman

<del>den výcov – Bouth – By preek \*</del> Kalamazod, michigan \* Phone fis-110

509 Jasper Street

TRUETER

MARK B. PUTNEY, DARM.
LEGLIS D. HARRIDS, VICE THAM.
WILLIAM RACE, THESE.
MAXWELL B. GARDEEN
DWIGHT STOCKER
G. W. LIMINGER, 1864.

EGARO OF DIRECTORS:

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HAROLD J. MALONEY
OCOMOS D. SPIRAL

April 11, 1960

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

Thank you for writing to let me know that you are holding the Marin painting about which I wrote you. The lady who is interested in the painting will return to Kalamazoo on April 22. As soon as she returns and I talk with her, I will write you letting you know where the painting is to be sent.

I very much appreciate your cooperation with us in this matter. Our check in payment for the Max Weber woodcut was sent to you and should have been received by this time.

I do hope to be in New York in the late spring, by that time our acquisitions policy should be crystalized. I will write you before hand to arrange an appointment to talk over these plans with you.

Sincerely yours,

Alfred P. Maurice

Director

APM: 11

r to publishing information regarding sales transactions, archers are responsible for obtaining written permission aboth artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or haser is living, it can be assumed that the information be published 60 years after the date of sale.

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable sourch whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFA

April 11, 1960

Mrs. Elisabeth Stokes Best Wears. New Mempahire

Dear Mrs. Stokes:

As you gather. I did not have an opportunity to visit the Antiques Fair at the Armony because my return from St. Louis was somewhat delayed and I came back to an avelanche of mail, massages etc.

I am sorry if we upset your plans by returning the woodcarving somewhat late, but this delay was unavoidable. Thus far, as you know, we have responded to your suggestions for acquisitions but in this instance I did not feel that the carving would fit in with our over-all pattern.

Again thank you for your continuous cooperation.

Sincerely yours

Bill's

hed 60 years after the date of sale.

1960

April 12, 1960

Mrs. John B. Rockefeller, III One Beckman Flace New York, N. I.

Bear Blanchettes

Carrying out my premise, I am sending you this advance notice of the forthcoming show of watercolor collages by Tseng Yu-Mo which opens officially on Tuesday, April 19th. Although we shall have about eighteen paintings on view, we shall have others tucked away in our racks since we have decided to break a tem-year precedent and add a new artist to our renter.

I was very much interested in the fact which Teeng Yu-No mentioned that in 1953 she was awarded a Reckefeller acholorship for four months' study of art collections in the United States and which she advised me also was most beneficial to her. This should be gratifying to you as the results based on the continued success she has enjoyed since her first show in Peking in 1946 cortainly warrant the faith exhibited by your committee.

What I wanted to tell you specifically is that you are velcome to visit at the gallery any day before the public opening to have a first view of all the paintings now in our possession. It would be wonderful if Mr. Beckefeller would accompany you as I think he, too, would enjoy seeing this extraordinary achievement in fusion of the East and the West.

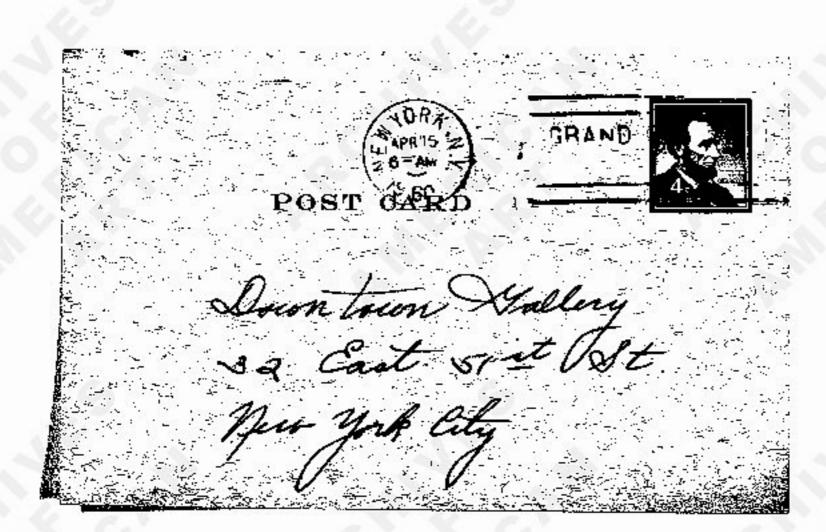
Tueng Yu-Se flow in for the opening which takes place Menday afternoon, April 18th, from five to seven. I think you will enjoy meeting this really extraordinary young wasas.

In any event, I do hope you will come in to see what she has achieved. And it is always a great pleasure to welcome you here.

Sincerely yours,

EGHsph

ries to publishing information regarding sales transactions, escarchers are responsible for obtaining written permission non-both which and purchases involved. If it cannot be stabilished after a reasonable search whether an artist or urchases is fiving, it can be assumed that the information may be published 60 years after the date of sale.



12



#### TOM SLICK

NATIONAL BANK OF COMMERCE BLDG.

SAN ANTONIO S, TOIAS

April 19, 1960

The Downtown Gallery 32 E. 51st Street New York, New York

Gentlemen:

OIL PROPERTIES

We wish to thank you for inviting Mr. Slick to the preview reception for Tsing Yutto on April 18th. This invitation, however, was not received until the morning of the 18th. For this reason, we were unable to advise Mr. Slick of your thoughtful invitation.

Sincerely,

I ances Hembry

Frances Hemby (Mrs.) Secretary

des

Mr. Clyde Singer, Assistant Director The Butler Institute of American Art 524 Wick Avenue Tompgature, Ohio

Bear Mr. Singers

Forgive me for not having answered your letter earlier. Between the activities in the gallery and several trips I have taken during the past weeks, all my correspondence has been held up.

Abrabam Rattner has received two prizes which are listed belows

Bertha H. Goldborg Memorial Prize, Pennsylvania Academy of Art, March, 1968

Purchase Prize, New School for Social Research, April, 1960.

Max Weber, who, as you know, has had practically every award available during the many years, has been conferred another doctorate. This is true also of William Zorach. If these fit into the category, I shall give you further details.

As soon as I hear from you I shall send you the required photographs.

Sincerely yours,

EGRaph

rom both artist and purchaser involved. If it cannot be scalable after a reasonable search whether an artist or archaer is living, it can be ensumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permission from both artist and purchaser involved. If it connot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 · SA 2-2452

April 6, 1960

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Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

We are writing with regard to the exhibition CON-TEMPORARY COLOR LITHOGRAPHY 1958, to which you have lent the following work:

"Cliche" (detail study) by Stuart Davis

You may recall the exhibition was originally scheduled to circulate from September 1958, through September 1960. An itinerary of its tour is enclosed.

The National Gallery in Ottawa has recently requested the exhibition for the period of September 1960, through April 1961. We should like very much to make the show available for a Canadian tour, and wonder if it would be possible to extend your loan through this additional seven-month period. Would you be so kind to return the enclosed postcard on which you may indicate if this will be agreeable or not.

We hope you will be able to participate in the extended tour, and look forward to hearing from you at your earliest convenience.

Elaine Taylor

Exhibitions

Yours sincerel

Enclosures

DIRECTOR

Suzena M. Zurcher

Harris K. Priar

Mr. Edmand J. Kahn 1240 Republic National Bank Building Dailas, Texas

Dear Eddie:

The Sheeler painting arrived today and I had the restorer call promptly. She is sending me a complete report, a copy of which will be mailed to you as soon as it is received.

Fortunately the situation is not very serious and I am very much relieved after seeing the picture. Obviously somehoply jammed something against the back of the painting, but it can be repaired fairly easily.

And so, you will hear from me very shortly.

Sincerely yours

Erit .

separation are responsible for obtaining waveour permission to both artist and purchases involved. If it cannot be sublished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information say be published 60 years after the date of sale.

Mr. Mark Mirski Beris Mirski Gallery 166 Newbury Street Boston, Massachusette

Dear Marks

I was so glad to hear from you when I returned from my trip to St. Louis and elsewhere.

At the moment and for the past week the apartment has been occupied by Tseng Yu-he whose one-man exhibition opens here on Menday, April 18th. She will stay on for several days and shortly after that I will depart for Sarasets where I am scheduled for two talks and then on to Chicago where I shall be a member of the jury at the Art Institute.

I expect to get back about May 5th or 6th. If any time thereafter will be convenient for you, you will indeed be most welcome. Wen't you let me know whether this will be satisfactory
to you?

I have already talked with Robert Kramer who spent some time in Israel and he declared his desire to be most cooperative with you in furnishing information in connection with his own experionce during his summer's stay in the country.

Incidentally it just occurred to me that there will be an Israel party at the home of Jack Lawrence who is responsible for the inserious exhibition held in Israel last summer. The guest of homer will be Karl Katz, the director of the Bezalel National homer will be Karl Katz, the director of the Bezalel National Museum. This might be an excellent opportunity for you to meet him and make the necessary first contacts. The party will be him and make the necessary first contacts. The party will be held next Sunday, April 24th, from five to seven. If you can get held next Sunday, April 24th, from five to seven. If you can get here either Saturday or early Sunday, the apartment will be available, and although I shall be leaving early in the week, I am sure you can be self-aufficient, after the introductions, without me, unless you prefer to some later, when I am on tap.

Do let me know your decision. It will be so nice to see you.

My fundout regards to your mother and dad.

Sincerely,

Arts of Southern California

2300 East Ocean Boulevard

Long Beach 3, California April 19, 1960 JEROME ALLAN DONSON
Director

Dear Ediths

GEneva 9-2110

My trip home was pleasant enough, and since it was uneventful, it was like riding on a bus but with no scenery to look at.

Naomi and I have spoken of the prospects of the Bowntown Gallery, although we have not really gone into the matter very deeply. We are both very excited with New York, as you know, although I have restrained myself, as I told you at the beginning I would do.

I am scheduled to give a paper at Yale on May 5. I hope that Naomi will be able to accompany me to New York on this trip, so that she too can look about, and then we could speak with you.

Naomi and I are not concerned with security. I am concerned with giving service to the public in general, and perhaps with the active creativity itself. Naomi is more concerned with active creativity as a writer. We both of course wish to do the best we can as parents, as well.

Seeing the operation of the Gallery, and as I have written to Joseph Sloans of North Carolina, you have the material with which to educate the crudite art historians, a prospect I would enjoy.

I appreciate the use of the apartment upstairs, and am most happy that we have become friends. I look forward to seeing you in New York during May, when we will delve further.

Best regards.

Sincerely,

Prior to publishing information regarding salsa transactions, resourchers are responsible for obtaining written permission from both artist and purchaser involved. If it named be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information many be published 60 years after the date of sale.

re Just on

April 8, 1960

Most

Mr. Gordon Bunskaft 200 East 56 Street New York, N. Y.

Deer Hr. Benshafts

Well, we finally received the new painting from Stuart Davis. As you know I am referring to the post-sketch of the Rines mural which arrived today.

Before I show this to amyone, I am very eager to have you see the picture as I feel that both you and Mrs. Bunshaft are entitled to the very special preview.

Wont you please let me know when it will be convenient for you to come in. It is always a great pleasure to see you.

Sincerely yours

William .

re to publishing information regarding sales transactions, archers are responsible for obtaining written permission both artist and purchaser involved. If it counct he blished after a reasonable search whether an artist or haver in living, it can be meremed that the information be published 60 years after the date of sale.

Mas Elich Halpert The Downtown Gallery 32 - East 51st St new york 22 hig Dear Dus Kalpert: your planed Don show certainly Rounds wonderful. I would be lager To receive prents of the paretings being photographer and wered be pleased & pay any necessary you print

#### GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. · ALBANY, N. Y.

BOS L. EKSTEIN, C. F. A. JACOB SCHULMAN, C. P. A. 36 NORTH MAIN STREET GLOVERSVILLE, N. Y.

April 4, 1960

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I am taking the liberty, under the circumstances, of requesting an extension of 30 days for filing your personal returns. It would be preferable to see that they are properly prepared and filed rather than to rush them through in a few days.

In any event, it would still be important that you arrange to get your data so that I could pick it up during the week of the llth.

In addition to the income tax information for 1959, we must furnish the inventory list to be transferred in the "spin-off." I have just contacted the Rulings Division in Washington and have advised them that this information will be forthcoming in the next few weeks so that they can make their final ruling. In this connection, everything else is ready and needs only the completion of the inventory listings.

I will call you before I come to New York so that we can arrange to get together to clear these matters up.

In the meanwhile, it is always nice to have an opportunity to see you even if it is for a brief time. I know full well the many demands on your time.

With kindest regards, I am

Sincerely,

JS:KB

Mr. Ward Bennett Skidwore, Owings and Mesrill 425 Park Avenue New York 22, N. Y.

Bear Mr. Sennett:

I am so serry to have missed you and your associate the is an old friend of mine.

At the moment I can enclose only one photograph which we have available. To date three casts of LAMB IN REPOSE have been seld out of an edition of air.

I have written for a photograph of GOAT IN STAKES #2 but shell try to obtain one more rapidly from The Museum of Medern Art which purchased a cast of this est of its exhibition which included this example as well as another. There is only one cast now available. The other two have been sold.

The tinting which you noticed in TIME Magazine was purely for pietorial effect, as Zajac does not temper with the bronze when it is completed.

A copy of the LIFE article is enclosed.

As you know, the exhibition will end on April 9th and those semiptures which interest you can be sent to your office thereafter, if you so desire.

My best regards.

Sincerely years,

ECHtpb Englosures

PS. "Photo of GOAT just received.

or to publishing information regarding sales transactions, earthers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a responsible search whether an artist or retuser is fiving, it can be assumed that the information by be published 60 years after the date of sale.

Prior to publishing information registing saces transactions researchers are responsible for obtaining written permission from both actist and purchaser involved. If it cannot be established after a reasonable search whether an actist or purchaser is living, it can be assumed that the information may be published 60 years after the data of sale.

# FIRST NATIONAL BANK

#### SAN DIESO IL CALIFORNIA

TRUST DEPARTMENT

April 14, 1960

#1291

Mrs. Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

We have submitted a petition to court for approval of the sale of the Derain Portrait of a Women to Mr. Richard E. Sherwood. We will ask the attorney to postpone the hearing until we are advised that you are able to satisfy Mr. Sherwood of the authenticity of the property. It is our impression that Mrs. Landgraff has no information in this respect other than the original bill of sale. It is hoped that you will be able to obtain the necessary data from the Kraushaar Gallery.

Please advise.

Very truly yours,

H. E. PARKER, JR.

Vice President

and Trust Officer

HEP: ja

April 1, 1960

Mr. Felix Lendau Felix Lendau Gallery 702 North Le Cienega Boulevard Les Angeles 46, California

#### Dear Felix:

It last we seat you receipts for the sculpture you shipped directly, the five that arrived from Zajac, and the two from the Art Institute of Chicago. The new lot from Heme finally reached us yesterday and we are checking the photographs Zajac smiled, together with the group you left with us. And so, we are now setting up our photographic records and stockbook. The receipt for the latter will be mailed to you shortly.

Now I want to get straight on the location of additional casts. For instance, we need the following for delivery, emitting, of course, the unique please which present no problem. The case I refer to specifically at the moment are:

LAMB IN PEPOSE
PORTAL
SMALL BOUND GOAT
EASTER GOAT #4

We will have one each of these available when the show clease, with the exception of LAMB IN BEPOSE, horrowed from Mr. Level. Let me know whather you intend sending another cast or whether it will have to arrive from Rome. Since there are presumably three more in the edition, it would be advisable to have another example besides these in the future.

Since I have never shared an artist before, I have to work out some arrangement as to how many each of us will have available in the editions of three to six. Please let me know immediately about those listed and when you think further about the matter you can tell me about the balance. Also let me know which you would like to have returned and which we may retain here. Hew about the new consignment which arrived from Zajas yesterday? As a newice I require this information as seen as possible.

Under the present newspaper system I think that the Times and the Herald-Tribune reviews were very good, including a repreduction in each instance. Pictures on Exhibit also had a reproduction and we are waiting for the ARTS to see how they devestated our young friend.

April 12, 1960

Mrs. Stephen Etoso 180 Elgin Street Noyten Centre, Massachusetts

Beer Sybils

I am very eager to know how you made out this year with the final selection for the B.U. exhibition. Has it been installed? and how does it look? And when are you and Steve coming to town?

I have heated through all my papers and cannot find the name of the person I talked with in connection with the collection you task me to see at the Boston Museum.

As you know, I have heard nothing from him but decided that I would be willing to pay \$550. for the Gontcharova Nature Marte we the price that was affixed on that painting. Would it be too much trouble for you to communicate with him or less trouble to send me his name and address so that I may write him directly?

Many thanks, and do come in som.

Sincorcly,

Kills ph

quite a little, so he can't take time to go N.Y. with me. Even though I swore not to look at pictures for a month once this exhibition was over, I've had three days to recuperate, and I'm ready to start looking again.

B.U. is opening an exhibit on the 22nd called "Works from Private Collections", and there is great interest in it locally. It would be wonferful if you could be here for the opening, and if you should come, your room here, is ready and waiting.

We will certainly get in touch with you if we plan to be in the city. We haven't had dinner to-gether for a long while.

I'll be anxious to know what happens with Mr. Waldstein. Good Luck!

Sincerely,

Sybil

Thank you as much for your cooperation with the Friends for Janes large Dover were the high point. Some songlis soon as I get the one bought soon as I get the one bought steer paid for have hopes; then paid for by then you have something else to may have something else to catch my lare!



### ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., IIE 3-7100

April 11, 1960

Miss Edith G. Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Miss Halpert:

Looking over my scheduling for late 61 and early 62 and referring back to your letter of March 23 it appears to me that the Sheeler retrospective exhibition would be most suitably scheduled from November 17 through December 31st.

Otherwise the exhibition would have to be postponed until February and could only be a three week show in 1962.

I would appreciate hearing from you in order to put some final touches on my exhibition schedule of next year.

I look forward to discussing this project in detail at length with you. These preliminaries, however, can presently, I hope, be arranged.

Sincerely,

Richard Hirsch

Director

RH: sm

Ø.

In conclusion, we can only hope that there are enough fairminded people of understanding and good will in your community to withstand pressures of this kind and to affirm the values of our democracy, among which the freedom of the artist to create without political harassment or thought-control is basic. If this proves so, we are sure of one thing! that your community will be deeply remarked for years to some by a work of art which will grow in morning and value long after these unhappy charges are forgotten,

Yours sincerely,

Director

Associate Director



Grand
Hôtel de la Ville April 7/60
Via Sistima. 67-71
(Trinità dei Monti)

Daniest Edith: How we regret not meeting you here in Rome, (13/4 hour flight from Paris) we brought along the lovely Varia wenther ( to, been the great contrast between Home . Varis, the Storener a delight to ke eye. The STyron's have been entertrøining us in nothing less thir regal style + we me beat leven before ventuing out to Hadrion's Villa. However the aty holds us fromanated welth le bosque i morumental brandomorne. I naturally mess the many many redouble cater + hongouts of the nitellectuals (no does STyron) but Rome has other devertuements. I lost the goddan addies & Zapac the sculptor, 20 will by to get to Academy. at Any mote \_\_ we miss you so much\_ + Kome und thus been a glorious arena freumin Vuginia. Hally join me à love

FELIX LANDAU GALLERY

702 N. La Genega

Los Aogeles 46, California

augmpis 2-1444

April 14, 1960

#### Bear Lawrence:

It is my understanding that whatever sculpture will be returned to me, will be shipped prepaid. Nevertheless, in order to save you unnecessary expense, I thought I might mention to you the best way in my experience, namely: Denver-Chicago Trucking Co., release valuation of \$0.50 per Lb. My insurance policy is good for up to \$25,000 on Denver-Chicago shipments.

Warm fegards,

Felix Landau Gallery

Mr. Lawrence Allen The Downtown Gallery 32 East 51st Street New York, N. Y.

FLign

Next week I shall send you about half of the new small sculptures and the only two of the first group which were not sold --- together with EASTER GOAT #2 and will return LAMB IN MEPOSE to Mr. Leval in the hope of getting one from you as seen as possible for delivery to our client.

Jack Gerden came up for a drink the other day after looking at the large NEPGEITICN. I mentioned cannally that you had talked to someone who might be interested in presenting it to the Whitney. He salled so yesterday and stated that after distunsing the matter with Jack Baur and Lloyd Geodrich, they decided that it was too large for their small quarters, so that's that. When Erpf comes in for a chat (I wrote him a note suggesting that he drop in chertly) perhaps I can switch him to a smaller gift in dimension and price.

Also, for your information, Alfred Bary came in to see the shew and we had a very pleasant chat. He still feels that their purchase was an excellent one.

All in all I am really very much pleased in my unexpected decision to add to my reater. Despite all my protestations, I suppose I need the stimulus of young artists as they present a challenge, as opposed to my "masters" who are a push-over in premetion and sales, the former, of course, in our very quiet direction.

Unfortunately my hope for semi-retirement has not materialized at the moment. While I was exceedingly impressed by the ability of the young man you mentioned — and he had everything I needed for the major reutine work — I had the strange feeling that he was not favorably disposed to our artists on the permanent roster and would not be able to maintain the "sales program" so vital in relation to the everhead at present and in the future. I wrote him accordingly and have not heard subsequently. This, of course, is veryprivate, and please forget it. The only reason I am confiding this to you is that you made the inquiry. If by any chance you have any ideas, I should velcome them as I am really becoming rather desperate and hemitate to make this need public for very obvious reasons.

I wish you had a Siamese twin. And sup my very best regards to Missy and you.

Sincerely,

EGH:pl

# THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

II WEST SS STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

MAE. DONALD B. STRAUS, HONORARY CHAIRMAN WALTER BARRISE, CHAIRMAN HARMON H. GOLDSTONE, VICE-CHAIRMAN MRS. E. POWIS JONES, VICE-CHAIRMAN MRS. ARMAND P. BARTOS, SECRETARY PETER A. RUBEL, TREASURER

April 1, 1960

Dear Mr. Marin:

Your letter of February 27, 1960 addressed to the Bookkeeping Department of the Museum of Modern Art, with respect to the account of Mr. John Riccie, has been referred to us for reply.

Fortunately for us and for our cooperating galleries, we have had only a very limited experience with delinquent accounts. We feel that it would be inapproprite for us to guarantee the credit of those who purchase works of art through us. Much as we should like to be of assistance to help you to collect what is due you, we know of no practical way to assist you in this matter.

Very truly yours,

Arthur M. Bullowa

Co-Chairman

Art Lending Service

Mr. John Marin, Jr. Downtown Gallery 32 East 51 Street New York, New York

MB/md

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From abase I on addition to the majoralization of the property of the control of

Hr. Carl Wright and this stand for the world and the term of the first the first of the first the first of th

Dear Mr. Gright:

You were very kind indeed to send no the tearsheets and I shall try to reciprocate by sending you whatever material we may have.

After great storm und drang in the way of misdirected crates
from Minnespolis, the paintings arrived, unfortunately after the
deadline of ARThews and THE ARTS and much too late to get the
catalogue out on time. However, we did manage to send out invitations for the party as these did not have to include the listing
of the exhibition proper.

Enclosed please find a catalogue which was mailed today (Friday) (April 15th), more than a week later than our usual mailing date, together with our publicity release. The exhibition should be simply magnificent and because of Baster Sunday we are hanging tomorrow night in preparation for the private opening Menday,

The New York press is very unlike that of any other city for the simple reason that a minimum of forty-eight exhibitions open each week and the notices are consequently very limited in size and are frequently emitted entirely. She accompanied me to a very amusing evening devoted to a panel comprising Canaday, Christmaner, Katharine Kub, and Hubert Creban. Actually I expected a very spirited evening with four individuals who think so differently from each other and since the theme was limited to Mew for Directions, I brough along a very large notebook and a beautiful new pen in the hope of obtaining sufficient material for a talk that I am to give (one of two) in Sarasota next week. I was eadly disillusioned as all four speakers abstained almost religiously from uttering any comment in connection with the given subject and merely carried on vaguely about their own personal idioxynarioses.

You gays in Hemolulu are very fortunate in contrast to the press life and the art world in general as we witness it in New York. If one has a sense of humar it can be very entertaining. Or, earchers are responsible for obtaining written permission m both artist and purchaser involved. If it counts be shipshed after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published 60 years after the dats of sale.

April 19, 1960

Mr. Frank P. Altamura 160 Columbia Parkway Buffalo 10, Nov York

Dear Mr. Altemara;

Mrs. Halpert has asked me to acknowledge your letter of April 2nd and to say that she is not considering adding to her rester at the present time. She thanks you for thinking of The Bewatsen Gallery.

Sincerely yours,

Hargaret M. Babcock

A A

NEW YORK 19 NEW YORK

MU 8-2460

visual documents of the arts

April 7, 1960

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

A few months ago we wrote you regarding works of art from your collection that was exhibited at the Whitney Museum of American Art - Friends of the Whitney Show. We had asked for your permission to make color slides of these works of art for educational purposes. We have not heard from you since that time. We would appreciate hearing from you one way or another in regard to this matter. I am enclosing for your convenience two permission forms, one to be signed and returned to us and the other to be retained for your files. A stamped self-addressed envelope is also enclosed.

Thanking you in advance for your cooperation.

Sincerely yours,

Sanday, Incorporated

Elaine Tatian

Encl-3

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the data of sale.

April 12, 1960

Mins Bernies Kreek 1899 Lembard San Francisco De California

Dear Bies Kreeks

Indeed I shall be giad to send you several photographs as seen as prints are received. All the data will be incorperated in each instance.

Since you are no doubt familiar with Dove's work you will sense the color and meed which is difficult to achieve in black and white. On the other hand if several of these should interest you particularly we shall be glad to send the originals to Sun Francisco on approval. Your only obligation will be the packing, shipping, and insurance charges. Also, when you are through with the photographs will you be good enough to return them to us.

Sincerely yours,

**Elling** ph

Photon Send 5/13

Prior to publishing information regarding sales transactions, rescarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable scarch whether an artist or purchaser is living it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery 32 & 51 St. Gallery 2 yely Dear Ins. Halpert Will you be kind enough to sent mette following purchese slips which the Weber affectly do not seem to have; 2633.32 1/20/59 166.66 3/5/59 # 8174. 166.66 # 8255. 533.33 # 8196. 4/4/59 1200.00 # 8055. 1660.66 # 8177. 1233.33 5/7/59 # 7991. 583-33 # 8 20 7. 666.66 # 8234, 3666-66 10/6/59 # 8195. Please give the dates of the patieres of georailes.

## THE MUSEUM OF MODERN ART

NEW YORK 19

1) WEST 53-6 STREET TELEPHONE, CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

April 4, 1960

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York, New York

Dear Edith:

I have meant to thank you and your efficient organization for supplying us with the photographs of the group of paintings which you have so generously offered to the Art in Embassies project under the sponsorship of the International Council at the Museum of Modern Art. The number and quality of your loans made a deep impression upon the members of our Executive Committee and they were overwhelmed by the extent of your generosity and the unequaled precedent it supplied for our approaching other galleries and museums. It is my understanding you will forward photographs of the folk art loans as soon as they have been assembled and that you will bill the Museum, my attention, for these and any other photographs supplied.

So far, our Ambassadors in Germany, Spain, Portugal, Iceland and Peru have requested assistance and already loans from the Museum of Modern Art are on their way to Germany.

When a greater number of photographs of loans from other sources have been assembled I would like to show them to you. I am writing John Marin to thank him for the beautiful selection of his father's works which he has offered to lend.

With heartiest thanks.

Sincerely,

Porter A. McCray Director

The International Program

Prior to publishing information regarding value transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be authiliated after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 12, 1960

Mr. Welter Reinsel, Art Director N. W. Ayer & Sen inc. West Washington Square Philadelphia 6, Pennsylvania

Dear Walters

Although I know that mostings in hig business den't take place at the drep of a bat, I am writing regarding the Battaer matter because it occurred to se that the little perference that took place during our small-business conference might have discouraged you. Naturally I am very serry that this occurred but I am sure that you require no explanation from me because such histricules must be old stuff to you.

And so, I hope I shall see you seem.

Sincerely yours,

East by

Mr. Perry T. Rathbone, Director Boston Museum of Fine Arts Muntington Avenue Boston, Massacimustts

Dear Mr. Rathbones

Please do not be surprised when you receive a painting by Ben Shahn entitled "43 A.D." -- a period during which Shahn was deeply involved with the war thems. Shahn had retained this painting for his own collection, but when he left for a seven month trip around the world, we insisted that he leave with us a few major paintings, as we had nothing available. This was among them and we have been withhelding it from male as it was important for use in exhibitions.

Dr. Smohe was here yesterday and suggested that I send it to the miseum, addressed to you, to give you an opportunity to see the painting with the idea of considering it for mesons acquisition.

The Boston Truck Company will deliver it probably simultaneously with the receipt of this letter.

Incidentally, I have just returned from St. Louis where many of the collectors spoke of you with great affection — and I had an opportunity to see how you enriched the territory by way of these collections. I hope that you will pay us a visit when you are next in New York.

Sincerely yours

Dist.

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

April 18, 1960

Ph che

Mrs. Edith G. Halpert Downtown Gallery 32 E. 51st Street New York 22, N.Y.

Dear Mrs. Halpert:

We would greatly appreciate your sending the negatives of the Marin and Rattner recently purchased for the Morton Collection, if they are available.

Thank you.

Sincerely yours,

Quit rude R. Egner

(Mrs.) Gertrude R. Egner

Registrar

Crucifixan i Blue 1953 Baker 29-544 Comp. Cape Spect 1933 \* 27-388

April 12, 1969

Mr. Nathan Shaye 19568 Canterbury Road Detroit 21, Michigan

Bear Rates

On my return from St. Legis I found your note with the enchosure.

Although I had hoped to got out to Detroit, it seems unlikely as I am involved with two talks in Sarasota the latter part of this month and plan to continue from there to Chicago for jury duty — a three-day stint looking at thousands of paintings and sculptures by young hopefuls of the locale. At the end of these two assignments I expect to be so bushed that any further trips will be out of the question. Next fall, when I am bright as a daisy after my two menths in Connecticut, I shall certainly start the season with a visit to Detroit and my many friends.

Meanwhile, I certainly hope that you-all will pay me a visit in June when you arrive to see your sen off for Sweden. I note that the Nordic countries are getting you. Been this have any significance?

and sos

Cheerio ...

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#### THE SOLOMON R. GUGGENHEIM MUSEUM 1071 FIFTH AVENUE NEW YORK. 28

YEMBER NOBINDE SEMAL REPORTED AND RECTOR

April 15, 1960

Dear Edith,

Thank you for your note about the one-man show of Tseng Yu-Ho.

I will be very pleased to join you in honoring her next Monday, April 18 from 5 to 7.

Sincere

 $V_{i}$ 

John Speeney

Mrs Edith Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

JJS/a

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